volume 46:number 2
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ROM

MAGAZINE *of the* ROYAL ONTARIO MUSEUM

Fall 2013

- ANCIENT CULTURES
- BIODIVERSITY
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BORNEO!

ROM Scientists in the Field p.20

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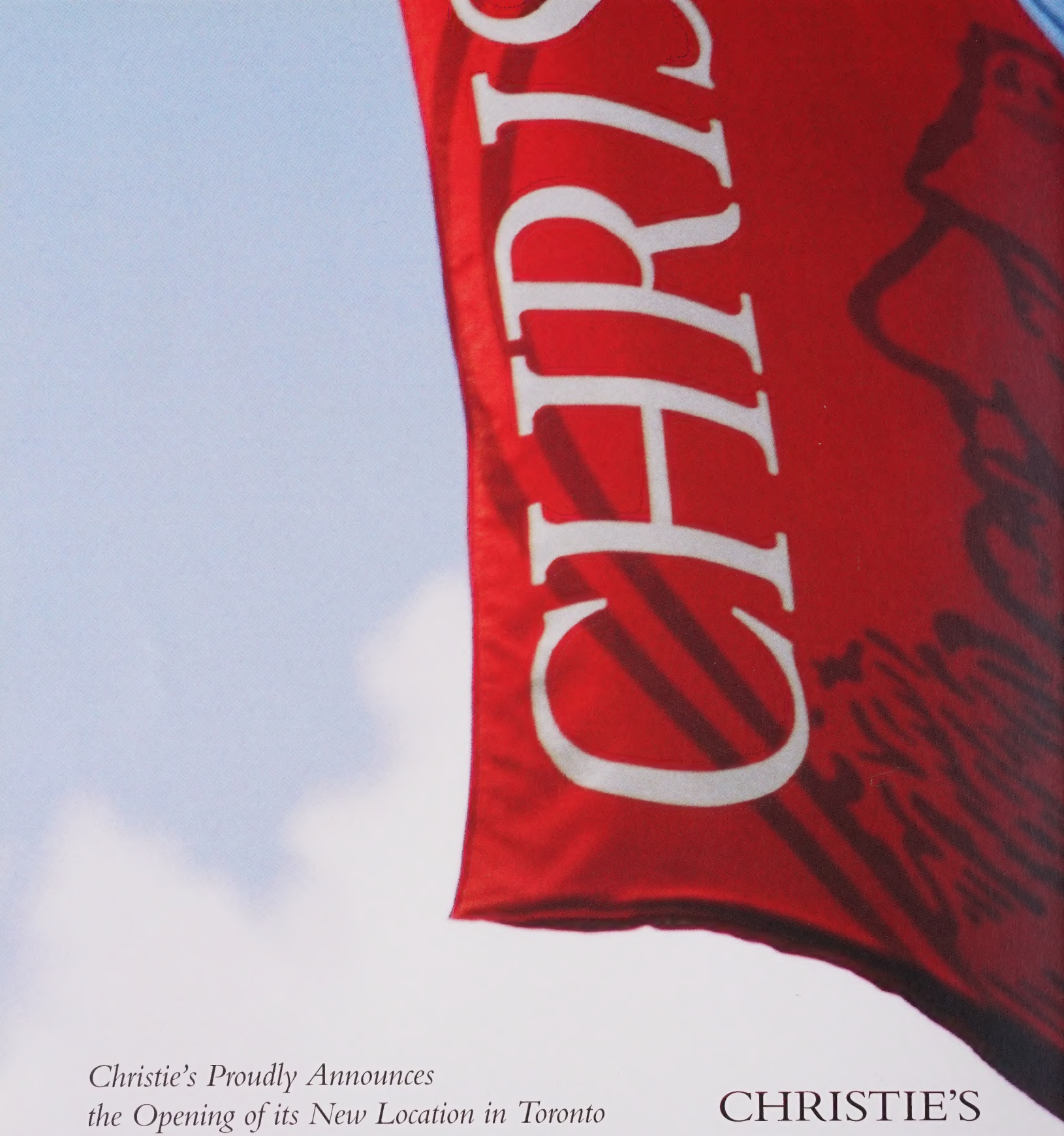

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Contents

Fall 2013
Volume 46, Number 2

Features

20 The ROM in the Rainforest
Tracking a team of Museum scientists as they venture deep into Borneo's Gunung Mulu National Park.
WORDS AND PICTURES BY JOSHUA SEE

26 Chasing Silk
A ROM Curator's 20-year search for meaning and memory in Madagascar's illustrious textiles.
BY SARAH FEE

34 Go Wild!
The ROM welcomes Wildlife Photographer of the Year 2013, an exhibit from the BBC and London's Natural History Museum.

Departments

3 First Word
World of Surprises

4 Journal
George Barbier, "Palaeo Chef" ... and more

12 Ask an Expert
Getting the scoop on some mystery spoons

13 Insider Profile
Julia Matthews leads ROM ReCollects

15 From the Collections
Contemporary Korean Ceramics at the ROM

16 Behind the Scenes
ROM teachers help kids learn to love history

18 What We Do
Staffer Oleg Sokruto is always prepared

37 ROM Travel
Join us for a once-in-a-lifetime trip to Namibia

38 ROM Style
Special Salgado book makes a big impact

48 Last Word
Five objects unearthed right in our backyard

39 Member News

43 ROM Governors

On the Cover

ROM Senior Curator of Entomology Christopher Darling roughing it in Borneo

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**All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.*

Sarah Fee
CURATOR, EASTERN HEMISPHERE TEXTILES AND FASHION

Textiles are partly in Sarah's blood ("Chasing Silk"). Her mother's ancestors were Central European immigrants who worked in eastern Pennsylvania's silk factories, while on her father's side, the first ancestor to reach North America was a tailor named Abraham Fee. Sarah was born in Burlington, N.C., then the textile capital of the U.S. For more than 20 years, she has studied the weaving and dress traditions of Madagascar, an island lying off the east coast of Africa. Her current field research is focused on the historic textile trades of the western Indian Ocean. Sarah holds degrees in anthropology and African studies from Oxford University and the School of Oriental Studies, Paris. She is a research associate at the Musée du Quai Branly, Paris, and the Smithsonian Institution, as well as a board member of the Textile Society of America.

Christina Han
CURATORIAL CONSULTANT AND RESEARCH ASSOCIATE

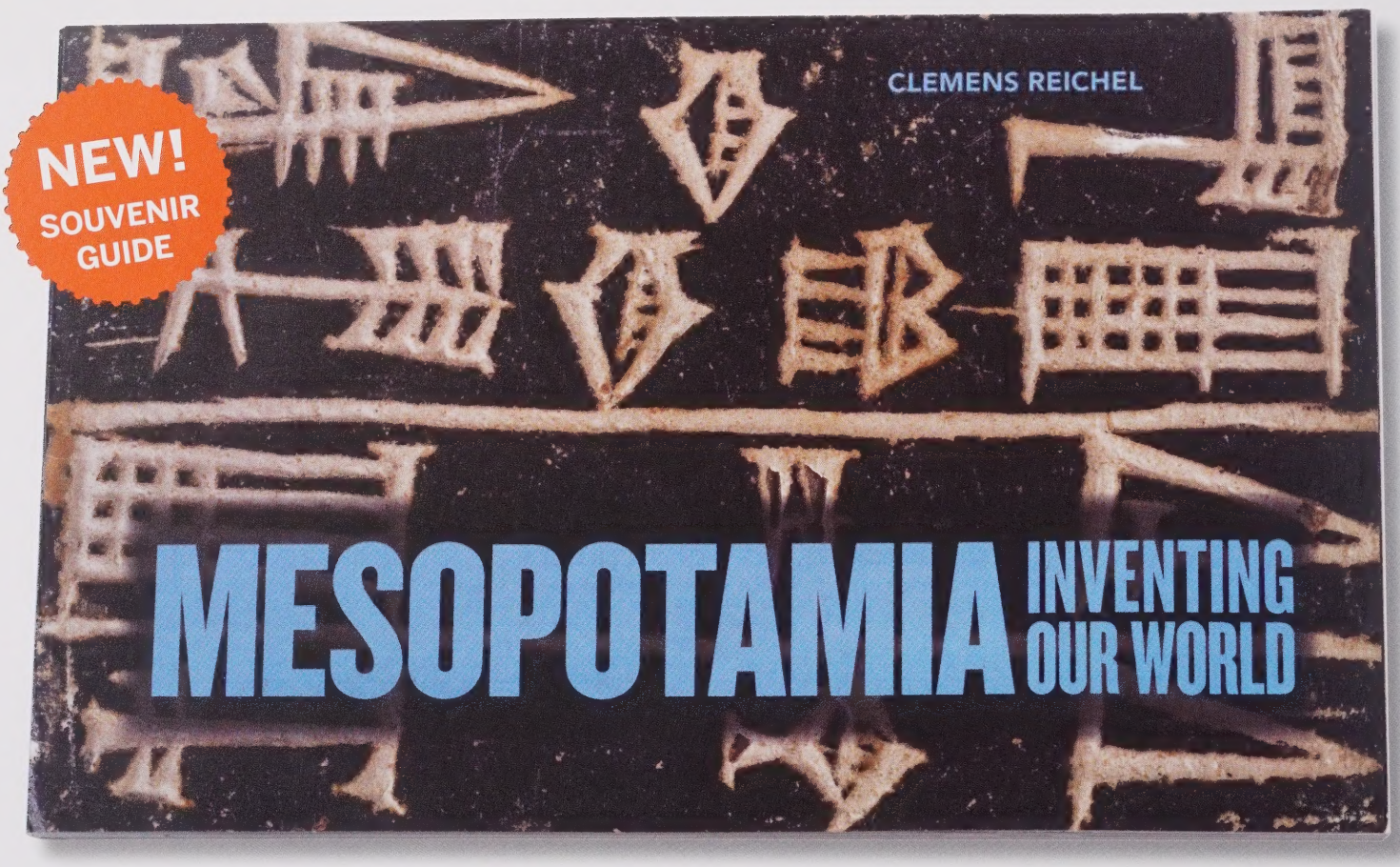
Christina ("The Colours of White") has been with the Museum since 2003. She has served as guest curator for the permanent Korea Gallery and the special exhibition *Korea Around 1900*. Her current research at the ROM examines paintings from late 19th- and early 20th-century Korea. In May she delivered a Brown Bag Lunch lecture at the ROM on the art and lives of female entertainers in early modern Korea. She has been studying the paintings of female artist O Kwisuk (1906–1996) and is planning a research trip to Korea for early next year to meet with Ms. Moon Okdong, the donor of O's paintings to the ROM. She is also assistant professor of Asian History at Wilfrid Laurier University, Brantford.

Bethany Kempster
TEACHER, LEARNING

Bethany ("Life in the Learning Department") has been a part-time science teacher at the ROM for the past six years. She holds degrees in biology, zoology, and education from McMaster University and University of Western Ontario, which she has put to good use as a teacher of astronomy, biology, geology, and palaeontology. A typical day for her would be teaching junior kindergarten students about dinosaurs in the morning and grade 12 students about the earth's history in the afternoon. This past spring she started her new role as the embedded teacher in ROM Biodiversity with a goal to facilitate communication between the Biodiversity curators and technicians, and the teachers within the Learning Department. One project currently underway is a plant-based curriculum resource package for grade 3 teachers with links to the ROM's botany research.

Joshua See
DOCUMENTARY PHOTOGRAPHER

With a formal background in the natural sciences from Queen's University, Joshua ("The ROM in the Rainforest") has worked as a conservation biologist and photographer in a diversity of places, from the high-Arctic islands, to west African seabird colonies and Mexico's sea turtle coast. He is primarily interested in exploring and sharing stories found along the edges where humanity and nature collide. A graduate of Fleming College's Environmental Visual Communications program, Joshua occasionally travels with ROM curators and staff, photographing, filming, and documenting the diversity and richness of places while highlighting the stories and research of ROM scientists. His photograph of ROM curator Chris Darling in Borneo graces the cover of this issue of *ROM* magazine.



Available at the ROM Museum Store, bookstores, and on-line

Photos: Sarah Fee by George Whiteside. Bethany Kempster by Wanda Dobrowlanski. Joshua See by Caitlin McManus.

World of Surprises

Welcome to the Fall 2013 edition of *ROM* Magazine. You may have already noticed we have incorporated a number of changes in the magazine—including a revised cover treatment highlighting our new logo, and new sections and contributors.

But these aren't the only surprises it contains. Indeed it's the larger picture of the Royal Ontario Museum presented here that may surprise many of you the most.

There is a misperception that museums, in general, are too quiet and little bit too staid for our fast-paced present, and too engrossed in the past to be relevant to the future. But consider this month's cover image: it shows a determined Chris Darling, curator in the ROM's entomology department, deep in the Bornean tropical forest seeking answers to some of the most pressing questions of the day. It's a fitting photo to introduce our firsthand account of an ambitious and very relevant ROM research trip taken by nine Museum staffers and collaborators just a few months ago. It is a compelling story of adventure, vision and exciting scientific discovery.

There's nothing musty or backward-looking about this expedition. Indeed, as you will learn in this story, ROM scientists are returning home with never-before-seen specimens of fungi and more, as well as some surprising new data regarding migrations, the effects of climate change on global life, and biodiversity. The words and pictures were contributed by Joshua See, a talented young participant in the expedition and part of a unique environmental communications collaboration between Fleming College and ROM Biodiversity.

Consider too, on page 26, ROM Textiles and Fashions curator Sarah Fee's charming account of her extraordinary research in another exotic locale, Madagascar. Spanning 20 years, it is a search for the origins and cultural significance of particularly beautiful shawls called *akotifahana* that are native to this massive African island. In it she explores too the changing nature of anthropology, the earliest manifestations of globalized trade, and the evolving perception of women in society. The ROM has a distinguished selection of these rare Malagasy textiles, many of which you will be able to enjoy in a new exhibition curated by Sarah opening in November.

Photo by George Whiteside.

These aren't the only surprises you'll find. I draw your attention to our back page as well: ROM New World Archaeology technician April Hawkins has pulled from her department's extensive collection a number of rather special objects, each of which was found by a member of the public right here in Toronto.

JR Carding

JANET CARDING
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Discoveries and Dispatches

The Knight of the Bracelet

Open this fall, an exhibition featuring George Barbier, art deco illustrator, costume designer, and dandy *extraordinaire*

His reputation now borders on forgotten, perhaps, but early in the 20th century George Barbier was a glittering light in Parisian high society and an admired player in its rich artistic scene. His social circle included author Marcel Proust and jeweller Louis Cartier.

The son of a wealthy Nantes export/import merchant, Barbier "arrived" as an artist in Paris in 1912, at the time the epicentre of radical change in fashion and design. Captivated by performances of Les Ballets Russes and its principal dancers Nijinsky and Karsavina, Barbier illustrated and published two exquisite albums devoted to the dancers, and his career was launched. *Dessins sur les danses de Vaslav Nijinsky* was published in 1913, followed by *Album dédié à Tamar Karsavina* in 1914. Barbier's passion for the theatre and for ballet dominated much of his professional life for the following two decades, as he became a leading designer in Paris. Among his creations were costumes for Rudolph Valentino and Josephine Baker, as well as costumes and set designs for the famously risqué revues of Les Folies-Bergère and Casino de Paris.

Barbier was an illustrator par excellence, most notably for *Journal des dames et des modes* and *Gazette du Bon Ton*, two new and exclusive fashion magazines richly illustrated with coloured fashion plates using the colour stencilling technique known as *pochoir*. (The ROM Library and Archives is home to rare complete holdings for both of these titles.) He and his fellow contributors became known collectively as the *chevaliers du bracelet* for their flamboyant manners, dandyish appearance, and their sporting of a bracelet as a common accessory.

Over the course of his brief 20-year career, Barbier illustrated more than 30 books, contributed illustrations to many popular magazines of the period, and wrote innumerable social commentaries, art criticisms, and theatre reviews. He published two sets of almanacs, richly illuminated with *pochoirs*, which depicted the radical post-war shift in fashion and design. The ROM has acquired the five-volume set of his miniature *Guirlande des mois* (1917–1921), bound in white satin covers and painted with his illustrations. Its sequel, *Falbalas et fanfreluches* (1922–1926), was published in a larger format, and in it Barbier portrayed romance and youth in historical settings purely imaginative and whimsical. He also did work as a designer for his friend, legendary Paris jeweller Louis Cartier. It is here that one might argue Barbier's work has endured longest in the popular imagination; he created more than 100 jewellery designs and designed the stylized panther that remains the iconic symbol of La Maison Cartier today.

N'en dites rien... George Barbier, *Gazette du Bon Ton*.

At the relatively young age of 50 George Barbier died in Paris in 1932. Surprisingly quickly, he seems to have faded from memory, and it would be more than 75 years before Barbier would be honoured with a major retrospective of his original works, held in 2008 in Venice. And now, the first major exhibition in North America on Barbier features the extensive Toronto holdings of Barbier's published illustrations, drawn from the Royal Ontario Museum, the Toronto Public Library Special Collections, and the George Grant Collection at the Fisher Library.

ARTHUR SMITH is the head of Library & Archives at the ROM. Learn more about George Barbier in an article by Arthur Smith at **rom.on.ca**.

Chevalier du bracelet: George Barbier and his illustrated works runs from **September 30** to **December 20, 2013** at the Thomas Fisher Rare Book Library, University of Toronto.

The exhibition is curated by ROM librarian Arthur Smith, who became fascinated with Barbier *pochoirs* in the mid-1990s when he encountered a volume of *Falbalas et fanfreluches* while mounting a display of treasures from the ROM's rare book collections.

N'en dites rien... George Barbier, *Gazette du Bon Ton*, No.10, 1913.

Good Food in the Badlands

When the ROM's palaeontology team, led by curator David Evans, headed out west this summer, they took along an extra crew member with an unlikely educational background: George Brown College's Hospitality program. Ongoing Museum champion and former Chair of the Board of Trustees of the ROM Sal Badali ensured that there were funds available for one chef-hopeful to gain experience "out in the field." In addition, board member Michael Detlefsen generously contributed funds for vehicle rental.

In this instance, "out in the field" was meant literally—a field owned by a local farmer in Alberta's Badlands: dinosaur country.

Chef Nicholas Mackay was chosen by George Brown to spend 10 days at Milk River, relieving the palaeontologists of their usual cooking duties on top of their fieldwork hunting dinosaur bones.

But this was no picnic: cooking in the Badlands is a challenge. Nicholas prepared food on a three-ring gas burner and grill, amid the dust, out in the hot Alberta sun. He also had to make regular trips to the store to restock. Nicholas discovered that "the nearest store" was an hour-and-a-half drive to Medicine Hat, through cattle country and canola crops. "I drove a thousand kilometres or more over 10 days," he says.

Nicholas cooked two meals daily. "I created a theme for dinner—one night it was Vietnamese, another it was a Southern theme with barbeque." He also prepared packed lunches for the 18-person team, with offerings such as rice and curry or gourmet sandwiches with homemade pickles. "Food is the fuel that keeps us digging. Good food is important for keeping morale in camp high, and Nicholas's fantastic meals were hugely appreciated by the crew," says David.

This was Nicholas's first trip to Alberta and his first dig. "I always wanted to dig up dinosaur bones," he says. So when he wasn't cooking, the young chef took the opportunity to assist David and the other palaeontologists at the Milk River dig. "I found a rare crocodile skull and a variety of dinosaur bones—including a tyrannosaur tooth," says Nicholas. No word if they resulted in a good soup.

AMANDA LEE is a publicist in the ROM's public relations department.

Photos: Kaptiv8 Photography by Wendy Sloboda.

Damien with fellow palaeontologists Hans Larsson and David Evans.

Community

Damien the Palaeontologist, Age 12

As a very little boy Damien was fascinated with dragons and, as is often the case, as he grew up that evolved into a love of dinosaurs and all things related. And today, like many 12-year-old boys, he has a hero, someone first seen on television: Hans Larsson, a palaeontologist at McGill University's Redpath Museum in Montreal.

On August 8, the ROM and Make-A-Wish Canada teamed up to help Damien—who has been diagnosed with acute lymphoblastic leukemia—meet his hero and be a palaeontologist and museum curator for a day.

The ROM was delighted to help in making his wish come true: ROM staffer David Evans invited Hans Larsson, a friend and colleague from Montreal, to visit while ROM staff worked with the Make-A-Wish Foundation to create a special day of activities for Damien and his family behind the scenes at the Museum. These activities included a tour with the two palaeontologists through the public galleries, extended exploration of the Museum's collections not on display, and concluded with a turn through the palaeobiology lab. He left with a loot bag of mementos.

This was a day to remember and cherish for the young dinosaur enthusiast, discussing like a seasoned palaeontologist all manner of fossils and discoveries with David and Hans and sharing his impressive knowledge of and passion for all things dinosaur.

Since its inception in 2006 ROM Community Access Network has sought to make the ROM and its collections available to all members of the community by removing barriers that may prevent individuals from visiting. By partnering with over 40 community partners, ROMCAN is able to engage with individuals in the community, and encourage new audiences to discover what the museum has to offer.

Getting Our Game On

In mid-August, the ROM hosted a horde of keen electronic game programmers, designers, artists, coders, and other wizards for our first-ever game jam.

Inspired by the age-old concept of the musical jam session in which a bunch of musicians gather together to create something new in a free-flowing and creative environment, we did the same for video games. With the goal of generating ideas for new games, a jam creates an opportunity for committed, dynamic, and inspired gamers to come together for an intense weekend of collaborative creativity. Key to their success is an inspiring subject area, a limited period of time, and plenty of room for thinking outside the box. The experience is almost always intense!

For the first-ever ROM Game Jam, participants were presented with a straightforward challenge: create a mobile game that animates and enhances the Museum's exhibits. Not so straightforward perhaps was the event theme "foretelling the past."

Led by Rae Ostman, managing director of ROM Ancient Cultures, this pilot event was produced in conjunction with Gamercamp, the University of Toronto, and the U of T's Game Development and Design Club. Completed games will get play-tested by members of the public at the ROM in mid-October and will premiere officially at Gamercamp in November. You can learn more on our website at **rom.on.ca**: simply search "game-jam."

Photo of Damien by Wanda Dobrowlanski. Game Jam images courtesy *Gamercamp Magazine*.

Barry Kemp at the Great Temple of Aten site, Amarna, February 2013.

Photo: Laura Ranieri ©2013

Ancient Egypt

Barry Kemp at the ROM

For the past 35 years, Professor Barry Kemp has been leading extensive excavations and studies at the famed Amarna site in Middle Egypt—meaning he has been working there roughly twice as long as the time the ancient city was actually inhabited nearly 4,000 years ago. Recently, and for the first time, he came to Canada to talk about it.

The Amarna period was one of the most dramatic chapters in Egyptian history. In the 14th century BCE, the Pharaoh Amenhotep IV changed his name to Akhenaten and moved the capital from Thebes to an uninhabited strip of desert hundreds of miles north. There, the controversial king built the city of Akhetaten (present day Amarna) and together with his co-regent Nefertiti created a revolution in art, culture, architecture, religion, and thought. It all lasted just 16 years before it was overthrown.

Kemp, a Commander of the Most Excellent Order of the British Empire (we all know it better as a CBE) and Emeritus Professor of Egyptology at Cambridge University, reported on some of his recent work excavating and partially reconstructing Amarna's Great Temple of Aten, one of the most unusual and intriguing temple structures in Egypt. He also shared his insights into the daily workings of an ancient Egyptian city and presented new insights into the hard, short lives endured by the common people of Amarna so long ago.

Invited by the ROM's Friends of Ancient Egypt (FAE) in cooperation with Toronto's Society for the Study of Egyptian Antiquities (SSEA), Kemp presented *City of the Sun God: Amarna and its rulers, Akhenaten and Nefertiti* on Thursday, September 19 in the Eaton Theatre. Proceeds from the lecture will go directly to support Kemp's own efforts to preserve, protect, and excavate the City of the Sun God, with a portion also going to fund the ROM's own Egyptian collection.

A recording of the talk will be available at **rom.on.ca** as well as a recent exclusive interview with Kemp and additional information on his life, thoughts, and work.

LAURA RANIERI is a Toronto writer and an Egyptology graduate student at the University of Toronto.

UPGRADE YOUR MEMBERSHIP!

Royal Patrons Circle and Young Patrons Circle members enjoy exclusive events in thanks for their support of the ROM. Here's a look at our exciting fall lineup:

September 24	RPC *Behind the Scenes Tours*
October 7	YPC *Collection Adventures: Bill Jamieson Collection*
October 17	RPC preview of *Carbon 14* exhibition
October 26	YPC Tour of Art Toronto

Please note: all dates are subject to change.

For more information on how to join RPC or YPC, visit **rom.on.ca/support** or call **416.586.8003**.

Graham Crawshaw (Toronto Zoo) and Jacquie Miller (ROM), with a White-footed mouse at BioBlitz 2012.

Burgess Shale to BioBlitz

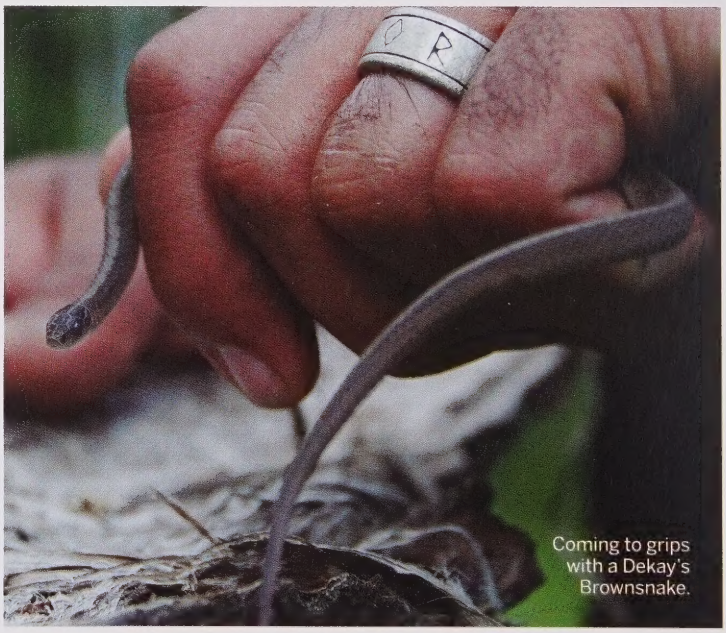
Parks Canada and the ROM are natural partners

It's a natural relationship: the Royal Ontario Museum and Parks Canada working together to help make sense of our world. After all, Parks Canada protects and shares the stories of our nation's most precious sites. And the ROM, Canada's largest field research museum, is home to researchers, curators, and other experts who study, explore, and explain our natural and cultural heritage. They steward a collection of millions of specimens and artifacts that form a foundation of knowledge about our world, our country, and our peoples.

The ROM and Parks Canada have partnered on many projects over the years. Take for example, the award-winning Burgess Shale Virtual Museum, launched in 2012, focusing on the World Heritage site within Yoho National Park. Other initiatives include ongoing research into migrating Red-Knot shorebirds in Mingan National Park in the St Lawrence River, a Find the Baby Bison Contest in 2012 that drew entries from thousands of kids across Canada, and in April 2013, The Franklin Expedition Gallery Event at which Parks Canada staff presented the results of their ongoing underwater search for HMS *Erebus* and HMS *Terror* and at which ROM assistant curator Ken Lister described his work investigating the possibility of lead poisoning of the ill-fated crew.

"Parks Canada is proud to work with the ROM on a number of exciting initiatives that help people understand and connect with Canada's natural and cultural heritage," says Andrew Campbell, vice president, External Relations and Visitor Experience for Parks Canada. "From researching and protecting the Burgess Shale, to bringing nature and culture to urban audiences through world-class museum exhibits, and delivering interactive educational experiences that delight and engage young Canadians, our collaboration with the ROM helps to inspire discovery of Canada's treasured natural and historic places, and to build a culture of conservation in Canada."

Most recently, Parks Canada, the ROM, and six other leading environmental organizations collaborated on the 2013 Ontario BioBlitz in Rouge Park in Toronto on September 14 and 15. An all-star team of Ontario biologists, naturalists, and hundreds of volunteers gathered to catalogue all the living things found in the park from the micro to macro-scopic. Species catalogued include mammals, birds, fish, amphibians, reptiles, plants, fungi, and insects. Volunteers also signed up for guided hikes, species identification programs, and photo workshops. To learn more about this cool event, check out the website at **ontariobioblitz.ca**.



Coming to grips with a Dekay's Brownsnake.

Photos of Ontario Bioblitz 2012: White-footed mouse (*Peromyscus leucopus*) by Stacey Kerr. Brownsnake (*Storeria dekayi*) by Caitlin McManus.

Friday Nights are Back!

The ROM recently wrapped up its third, and most successful, season of Friday Night Live. We'll be bringing back a Fall season of Toronto's original cultural, social destination on October 18 through to December 6, 2013. Planning is already underway with eight weeks of themed in-gallery experiences and live entertainment. Continue to "expect the unexpected" with more fashion, dance and Asian culture. Watch for a special night of Trick-or-Treating at the ROM. Thanks to our media partner *NOW* magazine. To find out more, check out **rom.on.ca/fridays**!

Statuette of rearing goat with flowering plant (*The Ram Caught in a Thicket*).

Mesopotamia: Inventing our World

Come and spend Thanksgiving with the iconic *Ram Caught in a Thicket* before it returns to the University of Pennsylvania Museum of Archaeology and Anthropology on October 15.

Replacing the *Ram* is another iconic piece from Mesopotamia. The *Lyre with Bearded Bull's Head* arrives at the Museum on October 17. The lyre would have been lost to culture had it not been for the ingenuity of British archaeologist Charles Leonard Woolley, who upon its discovery took careful measures to preserve the measurements of the sound box, which had disintegrated over time, so that we can see the fully restored lyre today.

Robbing the Cradle of Civilization

Preserving the art and archaeology of Mesopotamia and other threatened cultures

We're continuing our exploration of Mesopotamia this fall with the Museum hosting a two-day symposium on October 19 and 20. Join us for thought-provoking discussions and dialogue on the looting of museums and archaeological sites in Iraq and around the world, particularly in times of conflict. Through debate, presentations, and eye-witness accounts of the looting scandal, we invite you to participate in identifying strategies and policies for preserving the world's cultural legacy.

The symposium is scheduled for October 19 to 20, with a presentation and a moderated conversation in the Samuel Hall Currelly Gallery on the evening of October 19, 2013.

Saturday, October 19

2 p.m. to 5 p.m. Special film screening
7 p.m. to 8:30 p.m. Keynote: *The Looting of the Iraq Museum: A Conversation with Colonel Matthew Bogdanos and Dr. McGuire Gibson.*

What lessons were learned from the museum lootings in Iraq? Has anything changed over the last 10 years? This keynote will include an update on recovered artifacts and a discussion on how to move forward and face such volatile situations in the future.

Sunday October 20

11 a.m. to 4 p.m.
Find out more at **rom.on.ca**!

While at the ROM, don't forget to check out *Catastrophe! Ten Years Later: The Looting and Destruction of Iraq's Past*. The exhibition comes to us from the Oriental Institute of the University of Chicago and marks the 10th anniversary of the looting of the Iraq Museum—an incident that sent shockwaves throughout the world.

Photos: FNL courtesy ElectriCITY Events Inc. Statuette of rearing goat, 30-12-702; courtesy of the University of Pennsylvania Museum of Archaeology and Anthropology: Philadelphia, P.A.

Presiding in the Heavenly Court

Former ROM curator Ka Bo Tsang and colleagues bring to light new research on the ROM's iconic murals in a new publication

"In a grand ceremony...deities are summoned to convene for audience in the Heavenly Court. There, they take up positions according to their rank...and face north, the position where the Three Purities are seated—the highest triad of the Daoist pantheon—and receive the deities in a court audience in their palace in heaven." —Lennert Gesterkamp in the book *Beyond Clouds and Waves*, co-authored with Ka Bo Tsang and Klaas Ruitenbeek.

He's describing two of the vividly painted ROM murals, created around 1325 CE, located on the east and west walls in the Bishop White Gallery of Chinese Temple Art, representing the Daoist heavenly court. "The Museum's pair of Daoist murals represents the best-preserved monumental Daoist artwork from the early 14th century in the world," observes Ka Bo, retired curator of Chinese pictorial art, now a Research Associate.

Originating from northern China and acquired by the ROM in 1937, the world-famous paintings have been the primary subject of several international publications dedicated to Daoist art.

Beyond Clouds and Waves brings together new research and stunning photography of the ROM murals in three essays: an art historical and iconographical critique, an essay on the functioning of the murals in Daoist temple rituals, and a study of a Daoist handscroll and its relationship to the murals.

Top: *Chaoyuan tu* (Heavenly Court Painting), east mural, 10.2 m x 3.2 m, ROM 933.6.3.

Bottom: Detail of *Yuhuang* (Jade Emperor). Ka Bo describes him as "a powerful deity believed to be in control of all deities in heaven. In the case of humankind, he rewarded the good with peace, prosperity, and longevity; he punished the wicked with disasters and suffering."

International Archaeology Day

Mark **October 19** in your calendars. Save the day because you will be wanting to join us as we celebrate International Archaeology Day.

Join our celebrations at the ROM and explore archaeology from around the world, through hands-on activities, crafts, ancient objects, and more. Learn about the cool ongoing research projects that are in our pipeline.

Experts from the ROM and other organizations will be on hand to share how archaeologists excavate, the kinds of artifacts they discover, and how the artifacts are then studied in the lab.

Curators Chen Shen (left) and Clemens Reichel (right) chat with visitors at last year's Archaeology Weekend at the ROM.

Climate is Culture

Imagine an exhibition about global climate change created by visual artists, film and theatre makers, writers, musicians, advertising directors, and architects. Now imagine their work being created in collaboration with leading experts on climate change—scientists, economists, new energy technologists, politicians, eco-theologians, and social scientists.

The result would be *Carbon 14: Climate is Culture*. And there's no need to simply imagine it! This innovative and engaging exhibition by eight climate experts and 25 artistic creators from the U.S., Mexico, and Canada and around-the-world is coming to the ROM in October.

Highlighting how climate change is not just an environmental issue but a cultural one too, *Carbon 14* offers unique perspectives on biodiversity and extinction, sustainability and resiliency, old and new clean technologies, and the roles of art, poetry, politics, economics, and ethics in making the changes needed to save our planet.

In addition to the installation, public programming for the *Carbon 14: Climate is Culture* Exhibition + Festival unfolds at the Museum, on subway platform screens, in theatres, and elsewhere throughout the city. Highlights at the ROM will include an evening with renowned British sculptor Antony Gormley as guest speaker for the ROM's eighth annual *Eva Holtby Lecture for Contemporary Culture*. For more details visit **rom.on.ca/carbon14**.

Produced by Cape Farewell Foundation in partnership with ROM Contemporary Culture, *Carbon 14: Climate is Culture* exhibition will run from **October 19, 2013** to **February 2, 2014** in the Roloff Beny Gallery (Level 4) and the Thorsell Spirit House (Level 1).

Hallmarks Decoded

A reader wants the scoop on some mysterious flatware

BY PETER KAELLGREN

Q I have six handmade silver tablespoons with the hallmark of Chur, Switzerland. Five of them also have the initials "B" and "L" on either side of the hallmark. Can you help identify whether these are sterling silver or silver plate? Is there a way to determine this from the marks? — D. Brown

A I agree that the mark looks like the dancing mountain goat found on the mark used by silversmiths at Chur, Switzerland, during the 1600s and 1700s, however, that was a town or assay office mark. In which case it would not have been accompanied by initials. The initials are likely to be those of the manufacturer of the spoons. During the 1800s and early 1900s, it was common practice, especially in Europe, to use marks that imitated older ones from the 1600s and 1700s. Christie's auction house calls them "prestige marks" because they are often found on historical replicas and are intended to suggest that a piece is considerably older than the actual date of manufacture.

Silver factories in Hanau, Germany, often used these kinds of marks. "B L" are likely the initials of the maker or manufacturer, who may have chosen to copy the dancing mountain goat mark because *Boch* in German means a male goat or billy goat. The "B" in the initials could stand for the surname "Boch." Trademarks and maker's marks often make reference to the name of the maker, manufacturer, firm, or town where a piece was produced.

The quality of the engraved owner initials (LC in script) on the handles varies considerably even among these six spoons, suggesting they were assembled over a period of time. If they had been acquired all at once, it is likely that the same person would have engraved them and the initials would have been more or less identical. Further, if the spoons were made of silver for a private client, the engraving would more likely be of impeccable quality, while these appear to have been rather sloppily done. If the spoons were intended to be used at an institution or by a group like a military company, it didn't matter so much how the engraving appeared so long as you could read the initials.

I can't quite make out what is engraved under the initials. Is it a series of numbers? I think I can see the number "12" on one. This might indicate that the spoons came from a numbered set (likely made for an institution like a convent or a military company). If the spoons were indeed made as part of a set for an institution, they are less likely to be silver and are more likely made of some kind of a durable white metal alloy that looked like silver but stood up to everyday use. Alloys that included nickel and other white metals were often used to make everyday table utensils in Germanic/Central European countries in the 1800s.

I do not think your spoons are likely to be silver. To confirm, though, I suggest that you find a jeweller who could test them for silver content. I suspect that they are simplified versions of a historic spoon type and were likely manufactured in nickel alloy sometime between 1850 and 1910. They may have been made to complete an already existing, much older, flatware service owned by an institution. o

PETER KAELLGREN is curator emeritus in the ROM's Department of World Cultures.

Photos provided with inquiry, courtesy D. Brown.

Many Happy Returns

Julia Matthews, former Museum librarian comes back to lead ROM ReCollects, our Centennial celebration

BY MATTHEW CHURCH

In 2012, planning first got underway on the Royal Ontario Museum's 100th birthday in 2014. The feeling right away was that there had to be a multitude of perspectives, and that among the most important would be those of the audience and users of the Museum ("ROM-goers," you might say) throughout its history. Thus was ROM ReCollects born.

Designed to encourage, facilitate, and organize contributions of the public's anecdotes, memories, and reflections to our Centennial celebrations, ROM ReCollects would need a unique person to lead it. It would require someone with a passion for history, someone with an appreciation for the role the ROM has played in the past, someone who could tackle a large and evolving project with intelligence and passion.

For Dan Rahimi, the ROM's vice president, Program, and the man overseeing the ROM ReCollects project, the perfect person was obvious: retired librarian Julia Matthews. "Not only had Julia been at the ROM for nearly a quarter of a century, she had worked in the library and had been responsible for the Museum archives. She had been the lead on ensuring public access to the collections. She was perfect."

Of course, when she first started back in 1982, the ROM was a different place than it is today. "Before I was hired, I remember the museum director taking me for lunch to discuss the job. In hindsight I think he was checking out my table manners, to determine if I belonged at the Royal Ontario Museum." (Now in his 80s, he recently met with Julia to offer his memories to ROM ReCollects.)

It was also a time of exciting change at the Museum. "It was exhilarating! There was such tremendous spirit," says Julia now. "There was an excitement about the new spaces, new labs, new equipment. A whole new outlook really." To be a librarian at that moment, on the cusp of the digital revolution, meant that change was the one constant.

Now museums, including the ROM, are more open, more inclusive and collaborative. There is less of a "because I said so" attitude, says Julia. "Look at [ROM CEO] Janet Carding's idea of the Museum as a collection of Centres of Discovery. That signifies a major change: we are putting the audience first."

And when it comes to stories, Julia has more than a few of her own. Among her favourites is the time she pulled an old *Baedeker* guide to Egypt off the shelf and out of it fell two rail tickets that had belonged to Charles Currelly, first director of the ROM of Archaeology. Or the request that still makes her laugh: "Someone told me they needed a 'a photograph of Toronto before anyone lived here!'"

As Julia says, "a good librarian has the capacity to match an individual with content and make a link that will last a lifetime. To do that you have to be a good listener."

Which is pretty much what Julia will be doing between now and the March 2014 kickoff of our Centennial: listening to you and thousands more who share their stories about the ROM. ○

HERE'S HOW YOU CAN GET INVOLVED...

ROYAL ONTARIO MUSEUM

- Patrons, donors, members, join in! Share your impressions and memories. Comment and expand on what others have submitted.
- Help us make a record of 100 years of collecting, exhibiting, interpreting, and engaging people.
- Send us your images, video, written or spoken words. These will be compiled and arranged on our website during the next year.
- Visit **rom.on.ca/en/about-us/rom-100/rom-recollects.**

PINK TARTAN

77 Yorkville Avenue

The Colours of White

Contemporary Korean Ceramics at the ROM

BY CHRISTINA HAN

For more than 1,000 years the colour white has inspired the imaginations of Korean ceramicists. From the graceful inlays of *Goryeo* celadons from the 10th to the 15th centuries, to the lively white washes of liquid clay (called slip) on *Buncheong* ware 100 years later, white predominates. Perhaps nowhere is this more obvious than in the 400 years of Joseon porcelains, emerging first around 1500. These reveal an increasing fascination with white, characterized by the development of many individualized shades of white, among them milky white, snow white, greyish white, and bluish white.

The simple and austere beauty that characterizes Korean white porcelains has been identified by many art historians and enthusiasts as one of the distinguishing features of the Joseon dynasty ceramics, and by extension part of a uniquely Korean aesthetic sensibility.

It is no surprise then that white continues to inspire contemporary Korean ceramic artists, including some of the key figures whose works have become an important part of the ROM's collection, thanks to the generous donations of the artists and others. Just like the ancients, these artists developed great interest in the diverse aesthetic qualities that the colour white can communicate. Despite the differences in form and material, their works demonstrate a shared sense of passion and endeavour to explore new creative potentials of the colour.

Kim's bold casualness and functionality represent honest and modest everyday aesthetics

Kim Jeong-ok's bluish white porcelain bowl, made in 1998, is an excellent example that shows the transmission and continuation of the Joseon dynasty porcelain tradition in contemporary Korea. As a seventh-generation potter whose ancestors worked for the Joseon royal court, Kim continues to produce works following the family's long-guarded traditional methods. His lifelong dedication to recovering and transmitting the tradition of Joseon ceramics was recognized in 1996 when the Korean government bestowed on him the honorary title of Master of Pottery, declared him an "Intangible Cultural Property" designated for preservation in accordance with Korea's 1962 Cultural Property Protection Law.

To be good, says Kim, a work must "emanate a feeling of pleasant ease" and a unique personality, which he maintains can only be created by strictly adhering to traditional methods without the aid of modern machinery. In Kim's big bowl with wide-open mouth pictured here (and on display in the ROM's recently expanded Gallery of Korea) we see the simple and unpretentious beauty of Joseon porcelain. The bluish white body is clean and inviting and the potter's hand impressions across the exterior graceful. A stylized grapevine motif in cobalt, the family's signature design, adds to the charm of the piece. Its casualness and functionality represent honest and modest everyday aesthetics (best materialized in its white colour), the appreciation for which grows over time.

Throughout the history of Korean ceramics, the innumerable and subtle shadings of white give birth to a breadth and depth of expression, at once inviting and solemn, spontaneous and ornamental. In historical artifacts and contemporary objects alike, we experience a living tradition of simplicity and "whiteness" that has challenged generations of Korean ceramicists to move in new directions and explore uncharted artistic territories. o

CHRISTINA HAN is a curatorial consultant and research associate for the ROM's Korean collection.

Photos: Bowl, 999.151 by Kim Jeong-ok, 1998.

Life in the Learning Department

Helping every student visitor appreciate history in a personal and fun way

BY BETHANY KEMPSTER

Every morning when I arrive at work, one of the first things I see on the way to my office is the tallest totem pole carved in the 19th century. Even a trip to the washroom involves passing amazing things: not one, but three dinosaur skeletons. And it never gets tired. The Royal Ontario Museum is surely one of the most awe-inspiring places in Toronto, and I have the privilege of coming here daily. That's because I am a teacher in the ROM's Learning Department.

A rough calculation based on my experiences (and those of my colleagues) would suggest that 99 percent of the visitors who come through our school entrance share the same sense of wonder and awe that I do. The remaining 1 percent, however, tells a different story. These rare students, who might be described as reluctant visitors, are just as likely to ask for directions to the Eaton Centre and how long they can shop there before the bus leaves. Not an inspiring start to a teacher's workday, but a challenge we all gladly accept.

I believe my job is so much more than just educating students about Atlantic Ocean food webs or life in ancient Egypt, as important and fun as those topics may be. We are also here to teach students about the role that the ROM plays in preserving artifacts and collecting specimens—as well as the cutting-edge research happening inside these walls. We hope that when our students leave, it's with a new understanding of how the ROM is helping to protect migratory shorebirds or how Egyptologists are continuing to learn about the paintings on the tomb walls of Theban Tomb #89 in Egypt.

What's more, I believe it is our job to help each student see how history is relevant to him or her in a very personal way. We do this by making palaeontology or mineralogy or archaeology come alive and by illustrating the kinds of lessons learned about ancient cultures and the natural world. I see our success in the way we can inspire students to look at these ancient objects—and the world around them—anew.

While the Curatorial Department is busy making discoveries, the Learning Department brings this knowledge to our student visitors. Our job is to interpret and then broadcast the work done by Curatorial. With the Museum in the midst of creating eight Centres of Discovery to help connect the public to our world-famous collections, I believe that the work we do is about to get a little easier. These exciting changes will mean that Learning Department staff will have direct access to curators and technicians and will be able to effectively and engagingly bring that expertise to "our kids."

While ROM lesson plans are constantly evolving as we strive to incorporate new discov-

Photo: (bottom) Wanda Dobrowlanski.

eries, this summer was particularly busy in the Learning Department. That's because this fall the province has introduced new elementary curricula in the social sciences, history, and geography. We have been busy creating new lessons for our elementary visitors, incorporating the added emphases of the new curriculum on the inquiry process, and critical and disciplinary thinking, while teaching students to be active citizens. Over the next year, we will be offering, testing, assessing and perfecting all of our new lessons!

Our goal is to have our visitors embrace what has become the ROM's "brand mantra"—that we are alive, full of surprises, and helping to build our community. A letter I received in May from a grade 12 student sums up the impact that a successful visit can have. In her letter she explains that she had never visited because she assumed it would be boring. But during her school visit, she says, she "discovered how fun the Museum is," and she goes on to say she will recommend to all her friends that they visit the ROM.

When I head home each evening, past the totem poles and out through the bustling entranceway, it is that kind of turnaround response that makes what I would call a very successful day in the Learning Department. o

8 Ways Families Can Get the Most from their Visits to the ROM

Every day is Learning Day at the ROM. Here are some tips for parents and caregivers

1 While kids of all ages love our Hands-on Galleries, our live-animal shows in the Life in Crisis: Schad Gallery of Biodiversity, our Dinosaur displays, the Bat Cave, and of course our Mummies, there is something for your children in *every* gallery. For young kids, make up "I spy" games for colours or shapes, do "animal hunts," for older ones make connections between our artifacts and the world they live in, or maybe let *them* teach *you* what they know about dinosaurs.

2 Check out Discovery Corner Days, every Saturday, Oct 19 to Dec 7, from 11 a.m. to 3 p.m. Chat with ROM Palaeontologists about new discoveries like Hallucigenia or learn about writing in ancient Mesopotamia and more. These intimate pop-up stations let everyone interact with our collections in an in-depth way. And get hands-on at nearby Today's Parent Discovery Activity Stations.

3 On these same days and times, check out our Family Lounge in Classroom 3/4 on Level 1: It's a space to regroup and rest with comfy sofas, change tables with wipes, a little peace and quiet, and carpeted floors and educational toys for young ones.

4 On weekends from 11 am to 3 pm, kids should keep an eye out for our friendly dinosaur mascots, Gordo, Gertie and Gurgle.

5 Druxy's ROM Café offers kid-friendly snacks and meals that are healthy and affordable—and there's plenty of choice for adults too.

6 Membership is the best value for unlimited family fun. Not only do Members get quick entry and discounts on food and shop purchases, you also get a discount on all children's programs, and advance chances for booking before we sell out. "Member kids" are automatically part of our Explorers' Club! They can collect stamps in a passport on each visit and earn cool prizes, plus they'll get their own newsletter filled with treasure hunts, contests, mystery artifacts, and more.

7 We've got loads of registered programs for those aged 1–16, with special opportunities to get hands-on with objects and specimens from our collections, talk to experts, and try art projects and science experiments inspired by the ROM's collections and cutting-edge research. From longtime favourites like our Saturday Morning Club to our new Family Workshops, there's something for everyone.

8 For more tips like these, up-to-the-minute details, and the latest on fun activities we have planned, visit us online at **rom.on.ca/romkids.** Follow our adventures on twitter @ROMKids or visit us at ROMKids.tumblr.com.

We'd love to hear from you about your family's visit, or what you think you'd like to see for families at the ROM! You can contact us at school@rom.on.ca.

Well Prepared

A ROM staffer's journey from Russia's Hermitage to here

BY SHEEZA SARFRAZ

Oleg Sokruto
SENIOR PREPARATOR
Project Management &

Education
1980
Bachelor of Architecture
State University of Architecture and Civil Engineering
St. Petersburg, Russia

Curriculum Vitae
2008–present
Senior Preparator
Royal Ontario Museum

2004–2007
Mount-maker (RenROM project)
Royal Ontario Museum

1988–2003
Chief Project Architect
The State Hermitage Museum
St. Petersburg, Russia

ROM Senior Preparator Oleg Sokruto emigrated from Russia in 2004 with his wife and son. Life in Russia, they felt, was becoming increasingly unstable. With corruption and criminality on the rise, the rule of law weak, and medical and educational services crumbling, "we saw that, in our lifetimes, we would not see positive change. We decided to establish ourselves in a new place," Oleg says now. They came to Canada.

He considers himself lucky to be here and, indeed, to have found work at the ROM without too much difficulty. Job hunting was new to him. "In Soviet Russia, we didn't have a problem looking for jobs. Jobs were looking for us."

While still in Russia, Oleg had been chief project architect at the renowned State Hermitage Museum in St. Petersburg. "The Hermitage Museum is very different from the ROM. There, the project architect does everything—from design, to project management, even the installations. At the ROM, you have a structure where different departments divide the responsibilities." The biggest exhibition he worked on was a celebration of the 300th anniversary of St. Petersburg, encompassing more than 800 artifacts, a massive undertaking. As part of his work at Hermitage Museum, he arranged showcases and installed oil paintings, sculptures, archaeological finds, costumes, and furniture for 250 national and international museum exhibitions.

Now, a senior preparator at the ROM, Oleg was the lead in setting up the spectacular *Mesopotamia: Inventing our World* exhibition currently underway.

Despite his years of experience, Oleg and his team encountered a new challenge during the installation: The wall relief depicting the Battle of Til-Tuba comprises three large panels: one panel weighing "only" 700 kilograms, the other two tipping the scales at more than 1,800 kilograms each. "Installing these panels required some careful thought," he says, "because the panels posed major technical problems to the floors." The floors of the exhibition space are "floating," supported by metal beams. Oleg and his team had to ensure the weight of the panels was distributed evenly in such a way that the floors would not be damaged with shared and shifting weights. It took the preparators a whole day just to move one of the wall reliefs. His degree in architecture comes in handy, he says, particularly when he is considering structural stability and designing and producing secure mounts.

His next project involves the installation of an exhibition of stunning silks from Madagascar. You can read more about that upcoming exhibition on page 26 of this issue. ○

SHEEZA SARFRAZ, project coordinator at ROM Press, is an editor of *ROM* magazine.

Limestone wall-panel depicting the Battle of Til-Tuba (Battle of the River Ulai) in relief.

Image of wall panel © the Trustees of the British Museum.

Where in the World Are They?

Who is where...and why...among our international curatorial team

ALBERTA

David Evans
CURATOR
Vertebrate Palaeontology

As part of a multi-year collaborative field research project organized and initiated with colleagues from the Cleveland Museum of Natural History and the Royal Tyrrell Museum, David has been working in the Milk River region in Alberta along the Montana border.

The area contains some of the oldest dinosaur-bearing sediments in Alberta. It has potential to reveal new dinosaur species and to contribute to our knowledge of a poorly known time in Late Cretaceous dinosaur evolution. Within the last year David and his colleagues have described five new species of dinosaur from this area! Follow David on Twitter as he treks all across the world in search of dinosaurs, @DavidEvans_ROM.

ITALY

Kenneth Lister
ASSISTANT CURATOR
Ethnology

In 1925, Pope Pius XI hosted the Universal Missionary Exhibition at the Vatican gardens. The exhibition displayed ethnographic objects from around the world, of which 40,000 came to form the nucleus of the Vatican's Missionary Ethnological Museum. As a result, a skin-covered kayak from the Inuvialuit of the Mackenzie River Delta also became part of the museum's collection. Ken is working with the Vatican on a contextual and design study of the kayak with the ultimate aim of bringing the kayak to Canada on tour that will include its display in the Inuvialuit Settlement Region. The Vatican's kayak represents one of only six surviving examples of the Inuvialuit kayak type.

INDIA

Deepali Dewan
CURATOR
South Asian Arts & Culture

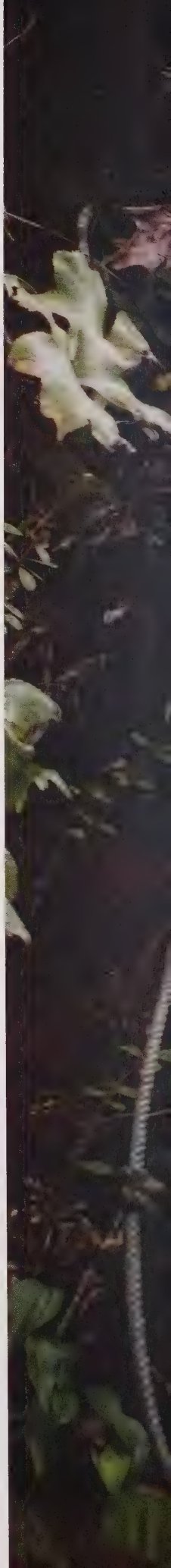
Deepali's research interests encompass 19th- and 20th-century visual culture of South Asia and the South Asian diaspora. Most recently, her research has focused on different aspects of the history and theory of photography in India. Her last few trips to New Delhi and Mumbai have been to explore contemporary photography studios and meet with artists who work with photographs.

Deepali's work explores how the photographic image played a productive role in the trajectories of colonialism, nationalism, and modernity, with a view toward understanding how photography has shaped contemporary ways of viewing and being in the world.

THE ROM IN THE Rainforest

Earlier this year a team of Museum scientists ventured deep into Borneo's Gunung Mulu National Park. They went to learn more about insects, bats, mushrooms... and to gain insight into the effects of climate change on life on our planet. The results—like their experiences—are amazing

PHOTOS AND TEXT BY JOSHUA SEE



Descending some of the steepest terrain on Mulu's summit trail, mycologist Bryn Dentinger steadies himself with a knotted rope. The high-elevation section of trail has been carved through thick vegetation of shrubs, stunted trees, and carnivorous pitcher plants.

It is nighttime in the jungle as two faint torchlights move along a winding trail, their beams cutting in and out of the darkness. They sweep the forest floor in search of steady footholds, among wet clay and tangled vegetation. Despite the darkness, the forest is awake and booming with sounds. Loud cicadas nearly drown out the rest of the forest chorus, but a patient ear hears more: frogs, barking deer, and the chattering of bats overhead. The press of the jungle is all around.

Overhead through the dense rainforest canopy, the sky is heavy with mist. To the east, peaks of the island's vast mountainous spine guard its interior. This is Gunung Mulu National Park, an internationally recognized biodiversity hotspot. Encompassing ancient tropical lowland forest and mountain wilderness, the park is nestled in the heart of Borneo—a vast Southeast Asian island sprawling along both sides of the equator. More than three times the size of Great Britain, Borneo is home to an astonishing 10 percent of all living species.

It is the final months of the rainy season, April and May, and a team of nine ROM biologists and collaborators are setting out to live and work here in Gunung Mulu. The expedition brings together a diverse group of scientists: mycologists, who study fungi, entomologists, who concentrate on insects, and mammalogists, who focus on mammals.

Ascending Mount Mulu, from near sea-level to a summit elevation of 2,377 metres, about the height of a 720-storey building, the team is here observing, studying, sampling, and collecting cicadas, moths, bats, rats, fungi, and more. While the specific questions driving team members' research vary widely, everyone ultimately shares an underlying common agenda: to learn about the diversification of life on earth.

Researchers look at where species discovered today fit on the evolutionary tree of life. Taxonomists, who classify living and extinct organisms, evolutionary biologists, and ecologists, these scientists are actively piecing together fundamental questions about biological evolution. With Borneo changing rapidly as rainforest is converted to timber and palm oil—and with a shifting global climate that leaves nothing, even this remote island, untouched—their work has taken on greater urgency. They know that by illuminating and specifying relationships among living things, we are all better able to make critical decisions about conservation and resource management.

Most visitors to Gunung Mulu stay in lodging at the park headquarters at the base of Mount Mulu. There, amenities are relatively cozy, with satellite-linked internet and a café overlooking one of the park's cool rivers. But beyond the headquarters, the expedition must leave behind the comforts of electricity and fresh produce, staying instead in a series of three basic open-air shelters along the steep and narrow footpath to Mulu's summit. From Camp One next to a crashing river, to Camp Four just below the summit, the forest and the species that live there change drastically. For biologists, this elevational gradient translates to great sampling.

Each specialist team has its own focus. Veteran entomologists, curator Chris Darling and technician Brad Hubley primarily focus their efforts on geometrid moths and the cicadas of Mulu's forests. Tropical mammalogist and assistant curator Burton Lim along with graduate student Tom Horsley search out Mulu's famous bats and many of its small rodents. The mycology team, foraging under leaves and across the forest floor, finds strength in numbers: curator Jean-Marc Moncalvo and his eldest son, Mathieu, technician Simona Margaritescu, visual artist Hilary Hatzipetrakos, and Bryn Dentinger, a former post-doctoral fellow of Jean-Marc's and currently head of mycology at Kew Gardens in London, UK.

The collective experience of tropical biological exploration within the team is immense. Although the team's collaboration is strengthened by a common research agenda, it is also born out of practical necessity. Working, living, and trekking through tropical mountain wilderness are difficult endeavours, and sharing resources makes it all easier. With no roads in Mulu, the only way to reach the summit is by foot, along a sometimes treacherous, always wet, and usually steep mountain trail.

More than three times the size of Great Britain, Borneo is home to an astonishing 10 percent of all living species

Much of that trail was blazed in 1977 and 1978 during a Royal Geographic Society expedition, and it ascends 24 kilometres to the summit of Mount Mulu. The Society's ambitious expedition established critical baseline information on the area's biological diversity. As was the case in 1977 and 1978, the modern ROM expedition, with the integral support of local guides and porters, must carry everything along this trail on their backs: scientific equipment, liquid nitrogen, ethanol, hammocks, cameras, bags of rice, cartons of eggs, and more.

Living in the rainforest means a lot of things, and one of those is certainly water management. Humidity is constantly approaching 100 percent and a heavy downpour is never far away. At Camp Three, damp clothing hangs heavy on a rope criss-crossing the rafters, doing its best to dry in the thick mountain breeze. The only way to fully dry something is to wear it, body heat doing what unassisted evaporation cannot. Given this, it is not unusual for a team member to be seen putting on rather than taking off wet clothing.

The slopes of Mulu, steep and saturated, often channel rain into streams that then rapidly swell into rivers. This is what Chris, Brad, and a small group of Penan porters encounter when ascending towards Camp One in relentless rain: a surging river that other members of the team had crossed earlier in the day without so much as rolling their pants to the knees. In a few hours, the river has become deep and dangerous enough that the entomologists are forced to erect a makeshift overnight camp while the mountain drains itself.

Dark, heavy planks of ironwood form the frames and steps of Mulu's camp structures. Corrugated metal, green with moss and algae, amplifies the sound of the strong afternoon rains. Strung between upright posts and crossbeams, the expedition's hammocks offer a comfortable refuge after long days and evenings working in the forest. A local guide prepares meals that usually consist of rice, rehydrated mushrooms, cabbage and tinned chicken or beans. On the equator, the sun sets quickly and so evening meals are shared sitting cross-legged by candlelight.

The particular urgency of biological research in Borneo stems from the fact that in the 35 years since the Royal Geographic Society conducted its fieldwork, much has changed on the island. Although Mulu itself is a protected area, park boundaries and ecological realities do not necessarily respect one another. Outside of its mountainous interior, around 90 percent of Borneo has been deforested, legally and illegally, at increasingly rapid rates. When the surrounding forest is removed, the weather in Mulu can change, particularly with respect to rainfall—the very essence of rainforest. In addition to local factors, the reach of global climate change may also be marking Mulu.

But for now at least, Borneo offers unparalleled riches for all biologists. For mammologists, the lure is intense. Some of the largest caves in the known world are here, where nightly millions of bats leave their dark roosts to feed on insects high above the forest canopy. By moonlight, through mist net collection and aluminum live traps, mammologists Burton and Tom catch these winged mammals along with rats, squirrels, and shrews. Recent research suggests that bat diversity in Southeast Asia may be underestimated by as much as 50 percent, while the geographical distribution of many small mammals remains poorly known.

Mammalogy curator Burton and graduate student Tom form the team that works in darkness, torchlights in hand. Together they hike toward the thin threads of a mist net strung between rainforest trees. Burton's light outlines the forms of three bats caught in the netting. The first is a pygmy fruit bat, an important helper of trees in need of seed dispersal. Reaching up, Burton untangles the flying mammal, as if it were a puzzle to be solved. Each wing, hand, and foot is removed in just the right way, a mix of precision and confidence necessary when working with animals that readily

Top: By morning light, cicadas collected during the previous night are sorted, catalogued, and packed for transport down the mountain and on to Toronto.

Middle: Chris Darling displays a moth captured using high-powered light traps in the night-time forest

Bottom: At high elevation Camp 4, entomologist Brad Hubley labels and pins moths onto foam plates, for study later by the ROM's and other experts.

Partially removed from a mist net near Mulu's summit, a species of fruit-eating bat is examined by mammalogist Tom Horsley. For many species of rainforest trees, these bats are essential workers of seed dispersal and tree renewal.

defend by biting. The disentangled creature in Burton's hand is a glimpse into the usually secretive world of bats.

With Tom working on removing the second bat, Burton pushes through plants to reach the third, tangled high on the opposite side of the net. It's another fruit bat, but clearly of a different species than the first. On its face, folded projections of skin curve upwards and back towards the bat's large ears, working to direct echolocation to where it is needed.

They untangle the bats carefully; each will offer a valuable glimpse into a secretive world

Back in his lab at the ROM, Burton will use his findings to help answer questions of evolutionary diversification. He stands among a small crowd of modern scientists who have discovered an entirely new species of mammal.

For entomologists, the setting is equally bountiful. From the treetops male cicadas scream their dusk chorus hoping to attract mates. Their sounds are produced through specialized vibrating plates, stretched over a resonance chamber. Using high-output mercury vapour lights, white sheets, and trap boxes, Chris and Brad coerce these cicadas and geometrid moths to participate in novel research; as our climate warms, species are predicted to ascend mountains. The ROM entomologists and international collaborators are testing whether or not these movements are already taking place in Borneo.

Despite the need for meticulous analysis and identification of insect specimens in the lab, sometimes novel discovery loudly shouts its arrival from the field. And on this trip there's one such find: a particular cicada, alive and well but an unwilling host to caterpillar larvae. The ROM's entomology veterans immediately know they have something unique. Despite targeted cicada sampling in the 1970s Royal Geographic Society expedition, parasitic caterpillars weren't found and have never been reported for Borneo. And they may never be found again.

For mycologists, Borneo also teems with scientific discovery. Camp Four sits just a few hours' scramble from the cloud-laden summit. For three days the ROM's mycologists eat and sleep in the surrounding high-elevation forest while combing it for mushrooms. Peering into the screens of each other's cameras, they marvel at what has so far been found in the expedition.

Mycologists might say that if poetry lives in the natural sciences it might very well be found in fungi. Beautiful, delicate, delicious and sexy may not be words that spring to mind when most of us consider fungi and mushrooms. But, spend some time mushroom hunting with mycologists and quickly you will understand. The strange appeal of this largely hidden world is hard to ignore once you know what to look for.

The mushroom is the fruit of the fungus, its reproductive organ. Most of the fungus, however, lies out of sight, yet close beneath our

feet or above our heads. What we don't normally see are the immense networks of fungal mycelium, thin strands that connect plants in the forest to each other. The largest organism on earth, in Oregon, is thought to be a fungus, its mycelium covering nearly 10 square kilometres. In the tropics, fungi diversity is off the charts, with an estimated seven species per every species of plant, perhaps of mostly unknown species.

Borneo may be a creative engine of global fungal diversity. Collecting and classifying fungi from Mulu, Jean-Marc and his team of mycologists hope to learn whether fungal groups originating in Southeast Asia have spread their genes around the globe.

Upon descending back to park headquarters, visitors can depart Mulu by air from the small airport at the mountain's base. From this aerial vantage, Mulu's wilderness gives way to a vast expanse of palm oil plantations and deforested land. Virtually unbroken all the way to the coast, the deforestation is a grim reminder of how vital this research expedition and its findings are.

The mycologists came to learn whether Borneo is a global generator of "fungal biodiversity"

Back in Toronto the mycologists count 410 unique fungal specimens brought back from the forests of Borneo. Some 20 percent of the collection, they estimate, will contain species entirely new to science.

The mammologists have added at least four new species of bats to those known to live in Mulu, while charting the extended elevational range of others. Park managers and strategists will use this information to make critical decisions about the forest's future.

For the insect team, the cicada and geometrid moth samples have been carefully organized and shipped to entomology colleagues in The Netherlands and the United Kingdom for specialized identification. Once completed, these new records will be compared to the original Royal Geographic Society's findings to see what has changed in nearly four decades within Mulu. The parasitic caterpillars found living on the cicada will be more difficult to identify and will present more questions than answers.

There is still much for us to learn about our world, even though the nature of discovery is perhaps less dramatic than in the early days of frontier scientific expeditions. Still, for now, this island remains a frontier. After a lifetime of exploration, biologists treasure the fact that Borneo still teems with new discoveries, lying in wait for their return. Fortunately fieldwork is a way of life for them. For without knowing what lives where on this planet, we can't be sure of what we stand to lose—let alone take steps to stop the losses. ○

Top: The day's fungi collection is arrayed on the floorboards of Camp 3. Next, the fungi will be sampled for DNA, catalogued, and dried.

Bottom: Hillary Hatzipetrakos and mycologist Jean-Marc Moncalvo carefully search for and extract mushrooms from the forest floor.

R•M BIODIVERSITY

Follow our Borneo adventures at **rom.on.ca/nature**
Learn more about the challenges facing the conservation, diversity and survival of life on earth in the **Life in Crisis: Schad Gallery of Biodiversity**.

Malagasy men are dressed in shroll lahane in this rare image dating from about 1865.

Opposite: Women in the central highlands of Madagascar head into local rice fields to gather iron-rich mud used in creating black dye, 2010.

Photo: Council for World Mission archive, SOAS Library, CWM/LMS/MA/PHOTO/02/002/061

Photos courtesy Sarah Fee.

CHASING SILK

A search for meaning and memory in Madagascar's illustrious textiles

BY SARAH FEE

The ROM's akotifahana will be on display from **November 2, 2013, to August 5, 2014**

Lush green, aqua blue, brilliant red... rare, unique, exquisite, beautiful... these words capture not only Madagascar's famous natural landscape but also the African island's little-known textile arts.

In the 1800s weavers in Madagascar created great rectangular silk shawls striped in all the rainbow's many hues and sprinkled with enigmatic motifs. Called *akotifahana,* these woven masterpieces were the most luxurious and expensive cloth of the day, worn by nobility and presented by queens and kings to favoured subjects. Europeans of the late 19th century admiringly compared them to stained glass and the best Kashmir shawls.

Akotifahana are enormous, measuring about 2.5 by 1.5 metres and are unique among Malagasy textiles. They are made of shimmering Chinese silk, rather than native silk, in colours such as turquoise, magenta, scarlet, brown, and grape purple in contrast with the brick-red, black, white, and yellow of more ordinary textiles. Most distinctive, the mantles feature raised designs of stylized geometric shapes or plant-like forms and are often further embellished with special fringes, knotted and topped by a lateral woven band or a delicate tiered style.

Considered by many to be among the greatest most alluring of Africa's weaving traditions, akotifahana have been the subject of several scholarly studies. They are nevertheless the subject of key lingering questions. When did they first come into existence? Why do they look so different from other Malagasy textiles? Who made them and for whom?

Since 2009 I have been working to answer these questions in the most recent chapter of my 25-year study of Madagascar's textile arts.

Unraveling the cloth's stories ultimately took me back to Madagascar—where I apprenticed with contemporary highland silk weavers—as well as to England, France, Germany, and the U.S. I have scrutinized dusty trade records, ferreted out forgotten akotifahana in European museums, translated a neglected 19th-century Malagasy-language manuscript, commissioned scientific analyses of dyes, and in the doing have acquired some remarkable historic textiles for the ROM collection.

I learned that to truly understand akotifahana silk mantles, we need to look beyond Madagascar and indeed beyond Africa. Woven into these magnificent pieces are influences from India, Southern Arabia, Europe, even distant South America.

Beyond trade and geopolitics, another force at play in the making and wearing of akotifahana is something we in the 21st century can understand: fashion—the desire to create an up-to-date and distinctive persona in a fast-changing world. But the beauty of any textile is more than skin deep. More than any other types of material object, cloth and dress are windows onto a world, revealing economic, social, religious, and political histories along with intimate personal details, memories, and identities.

It is strange then that until very recently, textiles were not considered a respectable topic of study, and general Western biases

Madagascar remains a place both mysterious and exotic in the Western imagination—this despite the efforts of many scholars over the years to dispel the myths. An immense island, roughly the size of France, Madagascar broke and drifted from the African mainland about 65 million years ago. The resulting isolation produced the island's renowned biodiversity. More than 80 percent of its flora and fauna—including the lemur (a unique primate), giant frogs, and singular orchids—exist nowhere else on earth.

Still, rather than isolation, it is the opposite historical force that explains much of Malagasy human history. The island is situated at the crossroads of the Indian Ocean's numerous trade networks and busy sea lanes connecting Asia to Africa. For more than 4,000 years predictable monsoon winds have carried ships, people, and products throughout this region, including to Madagascar.

Linguists, anthropologists, and geneticists all largely agree that the first substantial human population came from present-day Indonesia some time around 500 CE, probably as part of the lucrative spice trade. Over time they were joined by Indian, Arab, and African settlers to produce a unique Indian Ocean society.

Earlier this year, archeologists added an intriguing twist to the story of the peopling of Madagascar, reporting the discovery of Neolithic stone tools on the island dating to 2000 BCE. While startling, the discovery simply underscores the longstanding interconnectedness of the island to the greater Indian Ocean world.

tended to dismiss textiles and fashion altogether as frivolous. Early anthropologists had a keen interest in non-Western dress, but it faded as the 20th century progressed. Art historians, for their part, largely focused on the "fine" arts, which meant sculpture or painting.

So as I was embarking on my anthropological career, I did not go looking for cloth. Instead, I feel now that it came looking for me.

In 1988, at age 23, I set off for Madagascar to study tomb art, the great stone and wooden monuments that the island's men erect to honour their ancestors. By life-altering happenstance, I landed in one of the few remaining villages in southern Madagascar where women still weave cloth. Until the 1950s, throughout the island, women wove and dyed leaves, bark, cotton, and silk into striped rectangular wrappers that were draped around the body as dress and also used to cover revered ancestors for burial. By the 1980s, these traditions were mostly extinct, and handweaving existed only in isolated pockets scattered around the island. I had chanced upon one of them.

As I embarked on my career, I did not go looking for cloth.... I feel now that it came looking for me

As a budding anthropologist, I found that helping women in their daily work was the best way to integrate myself into the community. And cloth-making was an important part of this work. So I threw myself into it. By the time I left southern Madagascar 18 months later, I had learned to spin cotton, boil up kettles of dyes from red bark, and weave burial shrouds using a loom made of polished sticks. Equally important, I had come to understand a little of what life was and is like for the women engaged in this difficult work. All these experiences conspired to permanently draw me into the world of textiles and to pursue it as an academic career.

Initially, my PhD supervisor was not so keen as me, perhaps adhering to the prejudice that cloth was an insufficiently serious academic subject. Luckily, by the early 1990s, that attitude was changing: feminist anthropologists and textile scholars had published on the critical importance of textiles in the economic, ritual,

The colours in this 130-year-old cloth from the ROM collection are natural except for the red and green, synthetics that can be precisely dated to 1884. To create motifs like this one (inset), weavers lay in a supplemental weft thread over the ground weave.

ROM 948.121.

Processing Chinese silk is the most time-consuming task in making akotifahana. It takes days to wash the yarn, wind it into hanks and onto spools, twist the warp threads, and, finally, prepare separate thick yarns for weft and motifs Ambohidrabiby. 2010

and social lives of peoples from Samoa to Sicily. They recognized that people of all ages and cultures use cloth to create relationships as well as individual and group identities. They saw that beyond dress, textiles were also an essential offering made at the time of birth, coming-of-age, marriage, as political tribute, to seal diplomatic relations, and often, at funerals, to swath the deceased in the layers of fine fabrics that assure their place in the afterlife. (I eventually learned that in Madagascar families may spend as much on burial cloth as they do on the great tombs I had originally intended to study.)

Studying akotifahana required a trip to the island's central highlands, the mountainous area surrounding the capital city, Antananarivo

I returned to southern Madagascar in 1992 for a further three years, continuing my study of cloth's role in Malagasy culture. Following the classic anthropology model of the time, I worked hard to document a small community of (ostensibly) isolated cattle herders, who were creating what were considered "traditional" cloths that changed little over time. But again the theoretical ground was shaking. Globalization had made scholars sensitive to interconnections, to the movements of people and

goods, present and past. Those focusing on material objects had further recognized that rather than corrupting "authentic" crafts, integrating foreign elements and influences was a longstanding practice of artists most everywhere.

Studying akotifahana cloth was my own first-hand journey into exploring these forces. It represented as well my first research foray into the central highlands of Madagascar, the mountainous area surrounding the capital city of Antananarivo, home today to some 2 million people. Inhabited by the Merina people, one of the island's many ethnic groups, this land of terraced rice fields and tall brick-red houses holds an outsized place in the island's history, having produced a line of kings and queens who, from 1780, came to rule over most of the island. The Merina were the exclusive weavers and wearers of akotifahana, one of the cloth's many peculiarities.

For all its beauty and cultural value, akotifahana cloth left very few traces in the historic record. In the 19th century, authors wrote little about it, and only a few known images exist. Pieces in museums are generally undocumented. Observers in the 20th century therefore had little to go on, encouraging more than one to wax romantic or exotic. Some modern authors (and weavers) proposed the cloth's motifs encoded political rank or were ancient religious symbols. An oft-repeated—and as I found, wholly unsubstantiated—study proclaimed certain motifs represent "trees of life" surrounded by "guardian birds." Others asserted the cloths were "royal," worn by the sovereign or made at royal workshops. Yet other authors saw in the bright colours evidence of the influence of British artisans who worked in Imerina from 1820.

Sorting out these disparate propositions required an extended journey to the primary sources, as well as deploying all the tools in the kit of art history and anthropology. It began with research trips to archives in London for a close study of writings by the missionaries and artisans of the London Missionary Society (LMS), who, invited by King Radama I, were active in highland Madagascar from 1817 to 1838, and again after 1863. This work revealed three important findings: a British weaver sent to the island to mechanize and transform the industry failed quickly and ceased working; by 1820, Merina weavers were already employing brightly coloured Chinese silk sold to them by Arab traders; political rank was no longer being marked by wearing handwoven cloth but by imported fabrics and engraved medals.

In the Malagasy Royal Archives, I read through the wardrobe registers of Malagasy queens and the meticulous daily journals of court activities. None divulged any evidence of royal silk weaving guilds or the royals' wearing of handwoven brocaded silks. Merina kings and queens indeed made gifts of akotifahana—together with many other kinds of handwoven and imported cloth—to foreign allies and favoured subjects, but not in accordance with rank. Intriguing as they may have sounded, royal and political associations for the akotifahana thus seemed unlikely, as did any British influence on early akotifahana design.

Further proof—a sort of research smoking gun—I found in the 1870 writings of a Merina man known to posterity only as the *Ombiasy* ("the Diviner"). Textile researchers, myself included, had long overlooked this important source. Aided by Malagasy colleagues and weavers, I managed to translate the difficult technical passages and was rewarded with a wealth of information on dyeing and weaving from that time. According to the Ombiasy, the

Madagascar treasures at the ROM

The ROM owns some of the world's oldest photographs and dated pieces of Malagasy cloth, generously donated by the Canadian descendants of the British missionary, the Reverend William Ellis (1794–1872). Representing the London Missionary Society, Ellis visited Madagascar in the 1850s and '60s. As custom dictated, he was presented with gifts of cloth by the royal court when he left the island. That is probably how he acquired a remarkable blue wild silk shawl patterned with thousands of silver-coloured beads.

Ellis was among the very first photographers to work in highland Madagascar, including Antananarivo.

The capital city of Antananarivo, circa 1863, photographed by William Ellis.

Photo: 944x.72.30.c.

In recent years, akotifahana makers have returned to 19th century motifs and colour patterns as exemplified in this sumptuous piece woven in Antananarivo in 2010.

striping of cloth was its main design element and the brocaded motifs mere *haingo*, that is, decorative embellishments. Further, the weaver was free in the choice of colours and motifs, which she or her clients combined as they saw fit: "whatever a person desires." Motifs were inspired by objects from daily life, as well as imported goods, so rather than rigidly marking rank or religion, the cloths were improvised individual creations.

Subsequent analysis of physical cloths supported the Ombiasy. Tragically Madagascar lost its entire collection of 19th-century akotifahana in a fire that destroyed the Queen's palace museum in 1995. I was able though to locate and study several dozen samples in museums and private collections in Europe and the U.S. ... and Canada! Soon after I was hired as a curator at the ROM in 2009, I discovered a pristine akotifahana in our storage drawers, donated by descendants of missionary George Cousins and dateable to around 1884. Now, four years later, the ROM owns 10 exquisite 19th-century examples, which I acquired from a variety of sources: small town auctions in France, exclusive New York dealers, and the generous donation of an Ontario family. These additions have made the ROM's akotifahana collection North America's largest.

Studying this wide pool reveals what a single piece cannot: an incredible range in colours and pattern combinations. No two pieces are alike.

The ROM's expanded collection of historic akotifahana further helped to reveal how such variety was achieved. We sent several samples to the Canadian Conservation Institute in Ottawa for dye analysis. The results were a revelation: weavers utilized not only local natural dyes and a very few synthetic colorants, but also natural dyes originating from as far away as South America—cochineal and brazilwood—sometimes mixing all three types to create a vast range of brilliant hues.

I located three remaining weavers in 2010. The elders shared with me their grandmothers' designs, some of which matched what we have in the Museum!

There remained one hypothesis to confirm: the identity of 19th-century akotifahana weavers. Unlike their male artisan counterparts, Merina female weavers were not part of official guilds and never appeared in written documents. In the 1980s, however, several scholars had gathered oral histories linking akotifahana weaving to two noble clans—the Andriandranando and Andrianamboninolona—who reside just a few kilometres east of Antananarivo. In 2010, thanks to a ROM research grant, I was able to locate the three remaining—now elderly—Andriandranando weavers in this region who shared with me their grandmothers' designs, some of which matched ROM Museum samples! Like the Ombiasy, these women insisted that the motifs were haingo, purely aesthetic embellishments drawn from the imagination of their makers.

Akotifahana weaving has all but disappeared from its historic seat in Andriandranando territory, but since the 1970s it has been taken up in other places. One new source of contemporary akotifahana weaving is Lamba Sarl, an atelier established in Antananarivo in the 1980s by Briton Simon Peers to make cloths inspired by historic designs. Several of their recent works are made entirely of spider's silk indigenous to the island. But the heartland of today's akotifahana weaving remains rural villages to the north of Antananarivo. There I was able to apprentice to a household of two sisters and their elderly mother. I learned and filmed the many complex, time-consuming steps in the cloth's making, from boiling silk skeins for hours over smoky fires, to spinning multiple great spindles to ply the delicate golden thread, to forming the intricate motifs that are the cloth's distinctive hallmarks.

My research had taken me a long way in showing what historic akotifahana were *not*. So what then, were they?

The accumulated evidence was leading me to the inevitable conclusion that the cloth style was a secular elite fashion that endured from perhaps 1830 to 1880. And it was a fashion very much born of the wider Indian Ocean. After all, increased trade in the region from the late 18th century produced the wealth that provided expendable income for a growing sector of Imerina's population. It also accelerated urbanization. Both trends fuelled desire for new shawl fashions to match the splendour and brilliance of the European dress that royals and select state personnel had recently adopted.

And at that very moment, Arab traders from Oman were bringing the new ingredients to Madagascar. Controlling the rich silk supplies of the Persian Gulf, they funnelled some into Oman's own weaving industries, and exported the balance to their new East African commercial sphere, including Madagascar. Omani Arabs also gained a presence at the Merina court, their turbans and wrappers providing new striping patterns and colours to emulate. But influences in the colour and designs of akotifahana cannot be traced to a single origin. Rather, Merina weavers drew design inspiration from a wide range of sources, which likely included Indian trade cloth and British embroidery. In selectively choosing from among the many fibres, dyes, and objects that touched their shores, these weavers—and their clients—created an unmistakably unique, and uniquely Malagasy, artform. ○

TO LEARN MORE:

Sarah Fee. "The Shape of Fashion: The silk brocades of 19th c. highland Madagascar." *African Arts* Autumn, 2013. 46(3):26–39.

John Mack. *Malagasy Textiles*. London: Shire Publications. 1989.

Simon Peers. "Malagasy Lamba. Silk Weaving among the Merina of Madagascar." *Hali Magazine*. 1997. 95:82–85, 116.

Sarah Fee with four generations of akotifahana weavers. 2010.

Photo by Dr. Bako Rasoarifetra.

Explore the rich heritage of textiles and fashion from around the world in the ROM's **Patricia Harris Gallery of Textiles & Costume**.

ROM Biodiversity presents the North American Premiere

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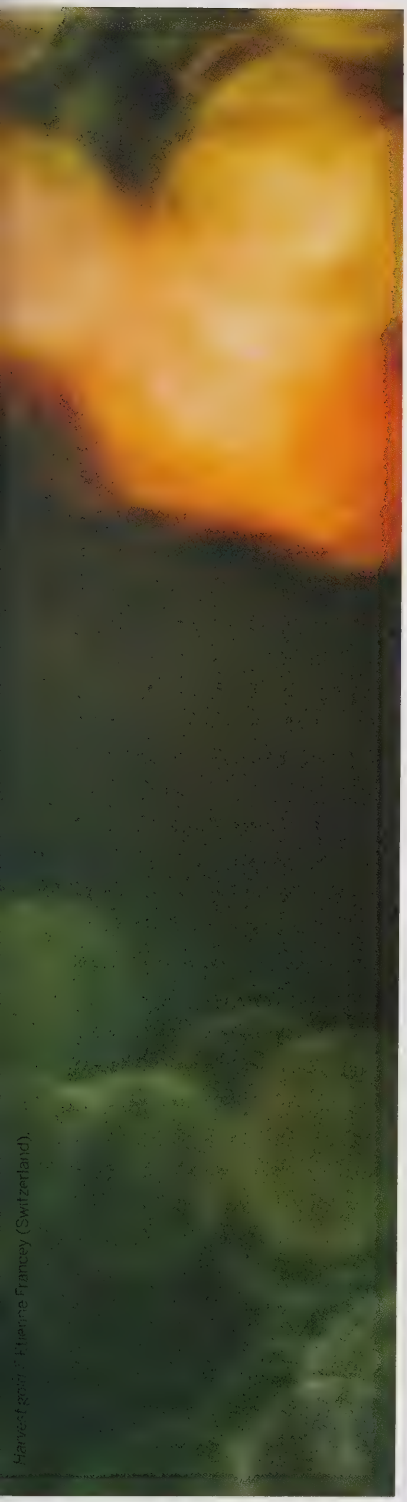
WILDLIFE PHOTOGRAPHER OF THE YEAR

GO WILD!



Harvest 2011 © Pierre Francey (Switzerland)

For decades, the BBC and the Natural History Museum in London together have presented Wildlife Photographer of the Year, a global photo competition and touring exhibit.

With multiple categories from Animal Portraits to Underwater World to Urban Wildlife, special awards, and separate divisions for young and adult entrants, the competition offers an outlet for talented photographers everywhere (over the years they have received entries from 98 countries). The results every year feature a fantastic array of images and visions for the world to see an annual touring exhibition.

From humble origins in 1964, Wildlife Photographer of the Year has grown into the most admired, most prestigious international competition and exhibition. And in November it comes to the ROM.

Eye of a toad ©Lucasz Bozycki (Poland).

The Centre of Discovery in Biodiversity at the Royal Ontario Museum is pleased to present the Canadian debut of Wildlife Photographer of the Year. Explore 100 breathtaking images depicting landscapes, wildlife, and marine life.

Then **join in by submitting your best photos!** In concert with our media partner, *Canadian Geographic* magazine, we want to help you share your best pictures of wildlife on Twitter (#ROMWPY). Visit the ROM website to learn more.

With our partners from the Fleming College Environmental Visual Communication Program (**eviscomm.ca**), ROM Biodiversity will host a series of seminars, workshops, and engagement activities for families, professional photographers, and students new to the field. o

ROM BIODIVERSITY

Wildlife Photographer of the Year Goals and Mandate

Picturing Change

- To use these inspirational shots to make people appreciate the beauty and variety of life on Earth
- To highlight the need for wildlife conservation
- To raise the status of wildlife photography to mainstream art
- To inspire a new generation of photo artists
- To be the world's most respected forum on wildlife photography

Unspoiled Africa

Discover Namibia

Towering red sand dunes, vast open desert plains, and magnificent canyons. Water holes teaming with game, a 1,600-kilometre coastline, ancient petroglyphs, and unique desert-adapted wildlife. This is Namibia—an enormous country defined by expanses of silent unspoiled wilderness that are home to a wealth of animals and birds. Namibia is a gem for those in search of wilderness; it is often said to be a photographer's dream.

Fish River Canyon, the second-largest canyon in the world, is breathtaking in its immensity and fascinating for its 300-million-year-old geology. Namib-Naukluft National Park is one of the largest national parks in Africa, protecting one of the oldest deserts on earth with some of the highest free-standing dunes in the world. Inside the park, Sossusvlei's enormous red dunes contrast with the stark beauty of Dead Vlei, home to 500-year-old dead acacia trees. It is no wonder this area of Namibia is regarded as one of the top five stargazing locations in the world.

Both the cosmopolitan capital city of Windhoek and the coastal resort town of Swamkopmund reflect a mix of African and European (particularly German) heritage. The mystical Skeleton Coast, influenced by the Benguela current, is rich in stories of shipwrecks and adventure and is home to dolphins, seals, and more than 50,000 species of birds, including the South African flamingos that spend their winters there.

Outside these larger cities, Namibia is mostly inhabited by clusters of communities such as the Himba, the San (Bushmen), and the Herero people. The traditions of these disparate cultures are captivating as they have enabled survival for hundreds of years in some of the most unyielding landscapes on Earth.

Damaraland is home to the unique desert-adapted elephant as well as the UNESCO World Heritage Site of Twyfelfontein. Translated as "doubtful spring," Twyfelfontein has one of the continent's largest and finest collections of rock engravings and pictures.

Namibia is the first country in the world to incorporate protection of the environment and wildlife into its constitution, and the country's legendary Etosha National Park is one of southern Africa's finest game-viewing destinations; its shimmering white saline depression is surrounded by waterholes that ensure the survival of a gamut of African game as well as 340 different bird species. Notably, Namibia is the last place on earth where the black rhino roam free, the only home of the desert-adapted elephant and 25 percent of the world's cheetah.

Join ROMtravel and discover unspoiled Namibia—perhaps one of Africa's best kept secrets!

October 16 to 31, 2014. Price: $8,250 (international flight costs NOT included). For more information, contact ROMtravel at 416.586.8034, e-mail travel@rom.on.ca, or visit the website **rom.on.ca/en/activities-programs/walks-travel-bus-events**. ○

UPCOMING TRIPS

Sri Lanka and Southern India	February 3 to 22, 2014
Argentina	March 20 to April 2, 2014
Savannah and Charleston	April 7 to 13, 2014
Morocco and Southern Spain	April 2014
China	September 2014
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Burma	Autumn 2015
Atacama, Chile	December 2015

Photo: Shutterstock.

Salgado's Masterpiece

This exceptional volume celebrates an extraordinary achievement

Over the Summer, the ROM was proud to host the North American premiere of renowned photographer Sebastião Salgado's GENESIS, his epic eight-year expedition to chronicle the corners of the world that have so far escaped the imprint of modern society.

Now, we are thrilled to have for sale Taschen Book's special Collector's Edition Portfolio of GENESIS, one of only 2,500 copies worldwide. This two-volume, leather-bound landmark publication is numbered and signed by the artist, and comes with a beautiful cherrywood bookstand. o

Large "SUMO format"
46.8 x 70 cm
704 pages
$4,400.00

Visit the **ROM Museum Store** for Salgado exhibit books, posters, notebooks, t-shirts and more.

Store Hours: 10 a.m. to 6:30 p.m., except Friday 10 a.m. to 9 p.m. **Kids Store:** Monday to Sunday, 10 a.m. to 5 p.m., except Friday 10 a.m. to 8 p.m. Check out our on-line boutique at **store.rom.on.ca**.

Member News

Special Events, Updates, Benefits, and More

Back to the Future

It is so exciting to be a part of the ROM as it heads into its 100th year. As we reflect back on where the ROM has come to in the past 100 years we are also looking forward to embracing the future and continuing the tradition of learning and fun that the ROM has always offered. Our promise to our visitors, members, staff, and everyone is this: the ROM connects people to the world and to each other.

The exciting lineup of offerings this fall and beyond is diverse and I am confident that you will all find something that is fascinating to you, your friends, and family. Our upcoming exhibitions—including *Wildlife Photographer of the Year* from the National History Museum in London, and next year's exhibition from China's spectacular Forbidden City—like our current exhibition *Mesopotamia: Inventing Our World* bring to the ROM community treasures, insights, and inspiration from around world.

ROM researchers are making discoveries every day connecting each of us with our pasts and our futures in all parts of the world and they are sharing their stories both in the galleries and on our growing website. We encourage you to discover along with us, and share your ROM with friends and family on-site and on-line.

Finally, I encourage you to let us know what areas of the ROM are of most interest to you by updating your on-line profile. That way we (you and us together) can be sure you are getting the most out of your membership and all the ROM has to offer.

Martha Henderson

MARTHA HENDERSON
HEAD OF MEMBERSHIP AND SALES

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EXHIBITIONS

MESOPOTAMIA INVENTING OUR WORLD
Extraordinary treasures of SUMER, ASSYRIA & BABYLON from the British Museum

RSA INSURANCE

On display until January 5, 2014
The Lyre with Bearded Bull's Head arrives at the Museum on **October 17**.

COMING SOON! FORBIDDEN CITY
March 2014 to February 2015
Work is underway now on what will be one of our most spectacular exhibits ever!

Member News

EXCHANGE DAYS WITH LOCAL GALLERIES

ROM Members are invited to enjoy free admission at the following cultural institutions!

ART GALLERY OF ONTARIO
>Saturday, October 5 and Sunday, October 6, 2013

GARDINER MUSEUM
>Saturday, October 19 and Sunday, October 20, 2013

MCMICHAEL CANADIAN ART COLLECTION
>Saturday, November 16, 2013

TEXTILE MUSEUM OF CANADA
>Saturday, December 14 and Sunday, December 15, 2013

Certain restrictions apply. For more details please visit **rom.on.ca/members/events**.

SAVE THE DATE

Exclusive Member Lecture

A ROYAL PRESENTATION: CURATING THE DRESS COLLECTION AT KENSINGTON PALACE

> Friday, November 22, 2013, 5:00 to 6:30 p.m.
$15 ROM Members

From 2008 to 2012, Alexandra Kim was a curator of Collections at Kensington Palace, which is home to the Royal Ceremonial Dress Collection. She will speak of her experiences working with the collection, which includes the wedding dresses of both Queen Elizabeth II and her sister Princess Margaret. She will also describe the preparations for Queen Elizabeth's Diamond Jubilee in 2012.

Advance registration will open late September for ROM Members. Registration and payment are required in advance, as space is limited. Register at **rom.on.ca/members/events**.

SPECIAL OFFERS

ROYAL BC MUSEUM
20% off admission for ROM Members
This special offer expires October 31, 2013.

Royal Ontario Museum Members receive a 20% discount on daily admission rates to Royal BC Museum. Valid ROM membership cards and photo ID must be presented at the box office to receive their discount.

Excludes Family admission rate. Membership card must be shown at the time of purchase, one discount per membership card. Not valid for on-line purchases. Not valid with any other offer.

FREE ADMISSION TO SIX CANADIAN MUSEUMS AND ART GALLERIES

ROM Members can enjoy free general admission to: Art Gallery of Nova Scotia, Glenbow Museum, Kamloops Art Gallery, McCord Museum of Canadian History, Montreal Museum of Fine Arts, and Vancouver Art Gallery.

2-FOR-1 ADMISSION FOR ROM MEMBERS

Gardiner Museum
ROM Members receive 2-for-1 admission, plus a 10% discount at the Gardiner gift shop.

Please present valid membership cards for admission. For more details visit **rom.on.ca/en/join-us/membership/members**.

Alexandra Kim with 18th-century man's coat.

Photos: Man's coat courtesy Alexandra Kim. *Domestic Cat*, Lindsay Montgomery, Gardiner Museum.

Ada, Sonny, Rena, and Eldon

Member Profile

THE ULTIMATE LEARNING EXPERIENCE

For the Cookes, the ROM is a family field trip

The Cookes have been regulars at the ROM for the past six years—just as mum, Rena, was beginning to home school Ada. The family's initial trips may have started as a supplemental source of knowledge and information for Ada's course work, but, as Rena explains, their visits are enhanced by the programming activities and workshops that the family loves to partake in. "Even the crafts tables at these events are really creative and impressively well thought-out," she adds. Ada usually gravitates towards the origami tables where she is now an old hand at creating sophisticated birds and elephants, among other creatures.

In between piano lessons, ballet classes, tin flute recitals, and jazz music competitions, Ada loves coming to the ROM to explore the different worlds exhibited within the galleries. "I find the European furniture galleries particulary inspiring," says the 12-year-old as she and her brother Sonny look at the habitat location of the albatross, displayed as if in mid-sweep, inside the Gallery of Birds. The birds' gallery is a family favourite, and Sonny is likely one of the very few 8-year-olds who can confidently name most of the species on display.

"Museums teach us a lot about our current ways of life as well," says Rena, commenting on the present-day problems that are highlighted by programming. Eldon agrees, "Last year at the bat exhibit, they were explaining how the bats in North America have a real problem. A lot of the species are contracting the White-nose Syndrome and they're dying off in hordes. The ROM tells you if and how you can do something to help." o

FACE 2 FACE

Exclusive Event Series for ROM Members

Meet with ROM experts to hear interesting stories about their latest research, recent acquisitions, or favourite objects as together you tour the galleries.

Walks are approximately 45 to 60 minutes.

Next Upcoming dates:

>September 26, 11 a.m.
Deepali Dewan: *Between Princely India and the British Raj: The Photography of Raja Deen Dayal*

>October 15, 11 a.m.
David Rudkin: *What's the Latest on Early Life?*

>November 19 & 20, 11 a.m.
Kate Cooper: *Discovering Ancient Greece*

Registration is required at **rom.on.ca/members/events**.

Photo: Richard Bell Photography.

Member News

ATTENTION MEMBERS

The membership program is an important aspect of the Royal Ontario Museum's commitment to public access and accountability. Pursuant to the *Royal Ontario Museum Act*, ROM Members elect three of the twenty-one positions on the Board of Trustees. A call for nominations to fill one vacancy for a membership-elected Trustee was made in the Spring 2013 issue of ROM Magazine. Nita Reed was elected to a three-year term of office, effective July 1, 2013, to June 30, 2016, by acclamation. Nita Reed has served in leadership positions as an active and dedicated member of the Department of Museum Volunteers (DMV) of the ROM since 1995, including a term as President in 2011. The ROM congratulates Nita Reed and looks forward to working with her over the next three years.

MEMBER PREVIEW

Carbon 14: Climate is Culture

>Friday, October 18, 2013, 10 a.m. to 6 p.m.

Join us for an exclusive preview of *Carbon 14: Climate is Culture*. Opening remarks by David Buckland and Claire Sykes, co-curators of *Carbon 14*, and Dave Ireland, managing director, ROM Centre of Discovery in Biodiversity, will take place at 11 a.m. and at 2 p.m.

Wildlife Photographer of the Year preview

>Friday, November 22, 2013, 10 a.m. to 6 p.m.

>Saturday, November 23, 2013, 11 a.m. to 12 p.m.

No registration is required. For details visit **rom.on.ca/members/events.**

ROM GIFT MEMBERSHIP OFFER
GIVE THE GIFT OF MEMBERSHIP

Share the ROM with loved ones, friends, colleagues, and clients! Membership is an ideal gift for the holidays, birthdays, and other special occasions.

Your friends and loved ones will enjoy the Museum treasures all year long; including free unlimited admission to ROM galleries and blockbuster exhibitions, exclusive Member Previews, free subscription to ROM magazine, discounts in ROM shops and restaurants, and on programs, lectures, and events.

As a ROM Member, you save up to $20 on gift memberships. For details or to purchase gift memberships, visit **rom.on.ca/members** or phone 416.586.5700.

NOW FREE TO ALL CHILDREN OF ALL MEMBERS

ROM EXPLORERS CLUB

A Really Cool Thing Just for Kids!

ROM Explorers Club is a special, free Members-only club for children. A great way for kids to get involved with the ROM, it offers fun events and activities and e-newsletters... and each child gets his or her very own passport. Have your passport stamped each time you visit, and collect cool prizes. To find out more, visit **rom.on/members** or call 416.586.5700.

NEW!

SAVE THE DATE! EXPLORERS CLUB EVENT

>Saturday, October 26, 2013, 10 a.m. to 2 p.m.

Explore the ancient world with cool crafts, activities, and more, and learn how innovations from Mesopotamia have contributed to our world!

Keep watch for your event e-vite coming to you this fall with all the details and registration information. Visit **rom.on.ca/members/events**.

SAVE THE DATE

Family Holiday Gathering

>Sunday, December 8, 2013, 10 a.m. to 2 p.m.

An exclusive event for Museum Circle, Directors' Circle, Royal Patrons Circle, and Young Patrons Circle Members.

Mark your calendars for our annual Family Holiday Gathering. Enjoy fun crafts and activities, festive treats, and a visit from Santa. Your invitations will be sent to you by e-mail in November. Your invitation is for up to four adults (one must be the cardholder) and four children, seventeen years and under and is non-transferable.

Registration is required. To register, visit **rom.on.ca/members/events** or 416.586.5700. If we do not have your e-mail address, please contact us to update your membership record so you don't miss out.

Carbon 14 image: "1000 Years Ago Today" © Ian Mauro, 2013.

ROM Governors

Celebrating Philanthropy at the ROM

Photo by Wanda Dobrowlanski

A Century of Stories that have Shaped the Museum

Throughout my career in the philanthropic sector, I have been honoured to meet some truly inspiring families and individuals. Part of what I enjoy most in my current role as president & CEO of the ROM Governors is the opportunity to work with the ROM family of donors, patrons, and corporate sponsors—to hear your stories and learn what motivates you to be such dedicated civic leaders in the community.

In this edition of *ROM* magazine, we introduce you to Dr. Maureen Trudeau and her family, passionate and generous supporters of our future Gallery of Early Life. Maureen tells us about climbing the Burgess Shale—a UNESCO World Heritage Site and fossil bed in B.C.—and how that experience encouraged her to help bring the story of the beginnings of life to a global audience via the ROM. Donors like these make it possible for us to expand our collections, gallery offerings, and programs for a new generation and broader audience of Museum visitors year after year.

Charitable giving trends and behaviours are continuously evolving, as we are now seeing with crowd-funding. Yet, much remains the same as ever—people still want to share their time and talents with the causes that matter most to them, give to projects they feel passionately about, and leave a legacy for their children (turn to page 45 to read about an amazing young mom's planned gift to the ROM). The lasting results of these philanthropic investments often remain immeasurable—who can really estimate the impact of a child standing under *Futalognkosaurus*, entering the Bat Cave, or holding a piece of Mars?

There is a tremendous amount of affection for the ROM in our community as evidenced by the strong support for our Love the ROM fundraising campaign and the mounting excitement for our upcoming Centennial in 2014. Thank you for not only supporting, but also shaping the ROM, a vibrant cultural institution at the heart of Toronto. Your contributions enable us to bring ancient worlds to life through exhibitions such as *Mesopotamia: Inventing Our World* and to create magical experiences for children, families, students, and adults.

As a Royal Patrons Circle (RPC) Member, I am thrilled to share your stories and passion for Canada's world Museum.

Dianne Lister

DIANNE LISTER
PRESIDENT & CEO
RPC MEMBER

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GET IN TOUCH
416.586.5660
diannel@rom.on.ca
rom.on.ca/support

A NIGHT AT THE MUSEUM

RSA Insurance, presenting sponsor of *Mesopotamia: Inventing Our World*, enjoyed a private exhibition preview with 200 special guests on June 20, 2013, at the ROM. Executives, clients, friends, and family gathered for a cocktail reception and had the opportunity to meet and mingle with Janet Carding, ROM director & CEO, and curators at an exclusive after-hours look of this stunning show.

Mesopotamia showcases more than 170 priceless artifacts from the celebrated holdings of the British Museum, most of which have never been seen in Canada. Beyond the beauty of the objects, the show tells the story of how this innovative ancient civilization is still relevant to our modern world.

An intimate group of donors and sponsors, including RSA Insurance, were also invited to join ROM curators on June 12, 2013, as they un-crated artifacts a week before the exhibition opened.

Exclusive and advance access to special exhibitions, collections, and curatorial expertise is one of the many ways we strive to connect our supporters more deeply with the ROM through truly memorable events and unique behind-the-scenes experiences.

HIT THE GROUND *ROM*-ING

Get ready to run for the ROM on Sunday, October 20, 2013! Pound the pavement with ROM curators, members, staff, and friends at the Scotiabank Toronto Waterfront Marathon. We hope you will run or walk with us in the 5-km course, the half marathon or full marathon in support of the Museum's highest priorities. All participants will receive a special gift for lacing up in support of Canada's world Museum. Visit **rom.on.ca/run** for more information or contact Katie McMullen at 416. 586. 5772 or katiemc@rom.on.ca to participate, make a donation, or sponsor a ROM runner.

A LEGACY IN THE MAKING

Balancing family, career, and finances can be a rewarding juggling act. As a mother of two young children, June Perry is used to having her hands full. Like many parents, her daily life is full of joy as she watches her kids grow and learn, while balancing the financial responsibilities and pressures inherent with a growing family.

Like most young people, June found it easy to put off thinking about will and estate planning, with her demanding schedule. Drafting a will wasn't a priority until she and her husband had kids. "The hardest part was finding the time to pick up the phone and make an appointment with our lawyer but once we did that, it was incredibly straightforward and easy!" she laughs. "I realized that having a will is the only way to guarantee that your wealth—no matter the size—is preserved in accordance with your wishes. For me, that meant ensuring my children have what they need and making a philanthropic commitment to the causes close to my heart. I think that's important whether you're 25 or 55."

Currently on maternity leave with her newborn son, Michael, June is a senior development officer with the ROM Governors and recently joined the ROM's Currelly Society, a group of individuals that have promised a future gift to benefit the Museum.

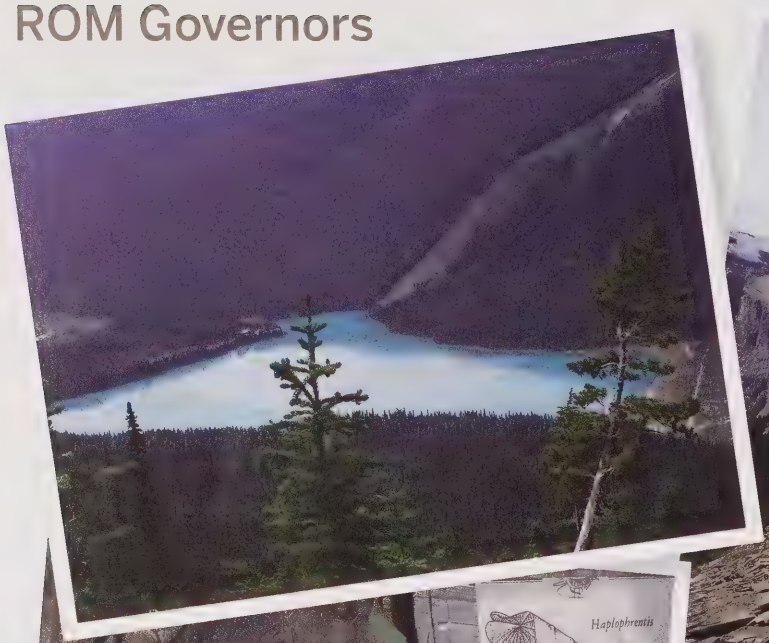
"I experience first-hand the groundbreaking research and amazing programming that is being done every day at the ROM," says June. "With the same mindset that motivated us to set up an RRSP for our retirement and RESPs for our children's education, including the ROM in my will is part of a long-term plan."

A lover of art and culture, the ROM has been a source of knowledge and inspiration for most of June's life. "I value the ROM on so many levels. It's such an important part of our city and it gives me great joy to know that I have the power to give something back to an organization that has given me so much."

JOIN THE CURRELLY SOCIETY

Named after the first director of the Royal Ontario Museum of Archaeology and his wife, the Charles Trick and Ada Mary Currelly Society offers members exclusive access to special events, including lectures and luncheons with ROM curators. To learn more about leaving a legacy at the ROM, contact Janice Correa at 416.586.5578 or janicec@rom.on.ca.

R•M CURRELLY SOCIETY



A FAMILY AFFAIR WITH A LAND BEFORE TIME

Dr. Maureen Trudeau and her family first discovered the Burgess Shale while wandering the Royal Tyrell Museum in Drumheller, Alberta. She and her "dinosaur-obsessed son" came across an exhibit with large replicas of bizarre early life creatures that had been unearthed in Yoho National Park, British Columbia. Back home again, Maureen's natural scientific curiosity compelled her to read and understand more about this UNESCO World Heritage Site, which has preserved some of the most ancient life forms on the planet.

After doing some digging on-line, she and her family returned to the Rockies and climbed the Burgess Shale. "The trip makes for spectacular climbing and scenery," says Maureen, but adds that it's not for the faint of heart. "The hike up and down is 22 kilometres, and the last part is a steep climb that requires helmets in case of falling rocks. But when you get to the top and hold a 500-million-year old fossil in your hands, you start to understand where life began."

Today, Maureen and her stepdaughter, Dr. Sandra Mergler, have generously supported the ROM's future Gallery of Early Life, which will showcase rare specimens from this early marine ecosystem and from Canada's other world-renowned fossil beds. The new gallery will tell the important story of our earliest ancestors, highlighting mass extinction events and how these inform our current planetary crisis. Sandra felt inspired to join her stepmother in supporting the project because of her fond memories of family vacations spent learning about ancient fossils and natural history.

"We would like more people to know about the fascinating beginnings of life on Earth, and the ROM is the perfect place to bring these stories to life," says Maureen. "The Burgess Shale is part of our Canadian heritage; it's important that we celebrate it and continue to make new discoveries there." Maureen's generous gift to the Gallery of Early Life also honours her late husband, Jonathan Mergler, who shared her appreciation for the stories and knowledge unearthed in these extraordinary fossils.

THE GALLERY OF EARLY LIFE

Guided by our world-class curators, the ROM's future Gallery of Early Life will be an immersive environment with innovative design and hands-on activities. Technology, including remarkable 3D animations, will connect visitors to ROM palaeontologists in the field as they unearth fossils in real time. To learn more about supporting this exciting project, please contact Patricia Page at 416.586.7946 or ppage@rom.on.ca.

Photos courtesy Dr. Maureen Trudeau.

INTRODUCING MARTHA DURDIN

OUR NEW CHAIR OF THE BOARD OF TRUSTEES, RPC MEMBER, AND MANAGING PRINCIPAL OF NAVIGATOR LTD.

What was the last book you read?
I always have at least two books on the go—fiction and non-fiction. I am just finishing *The Dinner* by Herman Koch and about mid-way through *Michelangelo and the Pope's Ceiling* by Ross King.

Which one person would you invite to dinner, living or dead, real or fictional?
Captain Jean-Luc Picard, but only if he is played by Patrick Stewart.

If you could only listen to one song for the rest of your life, what would it be?
Rain by Molly Johnson.

Where is your favourite place in the world?
Luang Prabang in Laos. It's a town on the Mekong River and was once an ancient capital city at a crossroads on the Silk Route.

What do you love most about the ROM?
The Eaton Gallery of Rome.

If you had to describe the ROM in one word, what would it be?
Dynamic.

What is the best part of your job as the Chair of the ROM Board of Trustees?
Working with a group of smart committed Board members is a pleasure. Talking with curators and having occasional access to the collections behind the scenes is a gift.

What are you most excited about for the ROM's upcoming centennial in 2014?
Looking back at our archives and seeing the transformation of the ROM since 1914.

If you could have anything from the ROM's collections, what would you choose?
A marble statue called *Mother and Child*.

MEET ROBERT KEILTY

ROM GOVERNOR, RPC MEMBER, AND PRESIDENT OF THE TORONTO CORPORATE PRACTICE FOR HUB INTERNATIONAL HKMB LTD.

What was the last book you read?
Gold by Chris Cleave. I also read David Baldacci's latest novel—it's a guilty pleasure—on a recent trip with my wife, Ruth.

Which one person would you invite to dinner, living or dead, real or fictional?
Jackie Stewart.

If you could only listen to one song for the rest of your life, what would it be?
Van Morrison's *Brown Eyed Girl*.

Where is your favourite place in the world?
Our farm property in Mulmur, Ontario. It's a great community and a breathtaking area bursting with natural beauty.

What do you love most about the ROM?
It's chock full of objects, artifacts, and information that never cease to amaze me.

If you had to describe the ROM in one word, what would it be?
Family.

What is the best part of your job on the ROM Board of Governors?
Meeting and working with a fantastic group of people on projects that matter to our city.

What are you most excited about for the ROM's upcoming centennial in 2014?
Seeing the corner of Queen's Park and Bloor Street come alive with programs, people, and public engagement.

If you could have anything from the ROM's collections, what would you choose?
A piece of Mars.

Photo of Robert Keilty by Wanda Dobrowlanski.

Found in Toronto

Five remarkable objects unearthed right in our backyard

rom.on.ca/mysteries

THE ROM IS FILLED WITH archaeological artifacts from all over the world and from every era. But these five treasures are from right around here.

1. String of native beads, including Wampum and, amazingly, a single European glass bead from the 1540s. Dating to circa 1600. Found near Baby Point in western Toronto, in 1848. (HD14480).
2. Miniature clay pot dating to 1450 to 1500. Unearthed in the Downsview area, in 1949. (949.30.341).
3. Copper axe head dating to around 3000 BCE. From the Lawrence Avenue/Avenue Road area. Purchased for $4.50 in 1933. (HD10407).
4. Slate Point dating to roughly 3000 BCE. Discovered near Withrow Park in 1886. (NS3775).
5. Bird stone, dating from roughly 2,500 years ago, found on the Quinn Farm at Dufferin and Bloor streets before 1896. (NS130).

RSA
INSURING PROGRESS. INSURING YOUR WORLD.
With our 300-year history as a leading property casualty insurer, RSA Insurance knows that invention and innovation drive progress—which is why we're proud to partner with the Royal Ontario Museum to bring you *Mesopotamia*, exploring 3,000 years of ancient civilization and its contribution to contemporary society.
It's that same spirit of innovation that allows us to continually provide you with the best protection for the things that matter most to you. Whether it's your home, auto, small business or multinational organization, you can trust RSA's proven financial stability, Hassle Free Claims® service and Global Network, spanning over 150 countries.
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